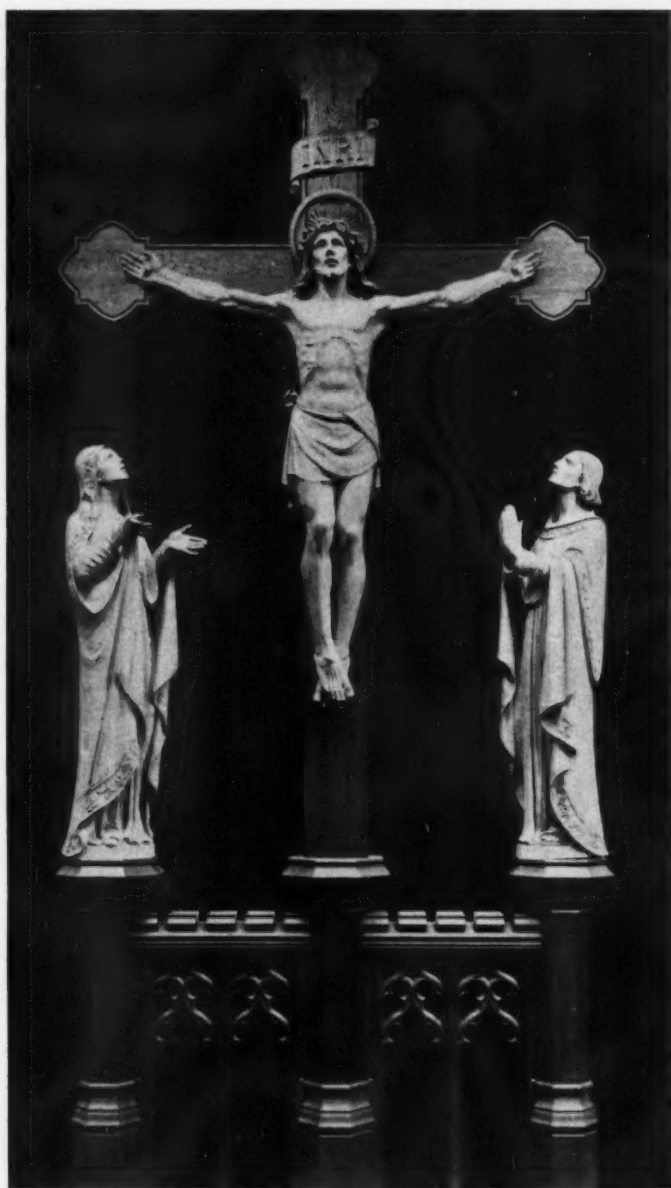




# The Cathedral Age

>> SPRING 1939 <<



CLIMAX OF ROOD BEAM IN WASHINGTON CATHEDRAL  
Designed by Messrs. Frohman, Robb & Little, the Cathedral Architects.

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# The Cathedral Age

VOLUME XIV

SPRING, 1939

NUMBER 1

EDWIN NEWELL LEWIS, *Editor*

ELISABETH ELLICOTT POE, *Associate Editor*

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JAMES PARMELEE MEMORIAL WINDOW SHOWING ST. PETER AND ST. PAUL

One of three memorials given by Mrs. Parmelee and located beneath the "Last Judgment" Rose Window in the North Transept of Washington Cathedral.



# The Cathedral Age

SPRING, 1939



## With Easter Came The Rood

Ancient Oak Trees Live Again in Carved Memorial Beam and Screen

By Elisabeth E. Poe

**E**ASTERTIDE pilgrims to Washington Cathedral found new beauty and devotional inspiration in the recently installed rood beam and rood screen which, uniting the incomplete Nave and Great Choir, symbolize the union of the earthly life and the heavenly life through Jesus Christ, the Saviour of mankind.

Both rood beam and screen have been wrought with adherence to the highest ideals of Cathedral symbolism and iconographic detail. All portions of them have been thought through carefully, not only as to architectural unity, but for the religious message conveyed to millions of persons who, in the centuries of Washington Cathedral's existence, will feel their hearts and souls uplifted as they gaze upon these examples of sacred wood carving.

They are part of the unfolding symbolism of the Cathedral as a Witness for Christ.

The rood beam is a gift from Mrs. Charles Merrill Chapin of New York in

memory of her husband. It was designed by Messrs. Frohman, Robb and Little, the Cathedral architects, and carved by the Irving and Casson-A. H. Davenport Company of Boston. The design represents 15th century English Gothic, being that period in which the furnishings of Cathedrals knew their greatest beauty and highest development.

In the center of the beam, standing ninety-two feet from the Cathedral pavement, is a crucifix bearing the figure of the dying Christ with those of St. Mary and St. John on either side. The beam, itself, is of dark brown oak whereas the figures of St. John and St. Mary are of a lighter colored oak.

Gazing upward to the rood beam, one senses its great teaching that entrance to the Heavenly Life is only possible through Christ—for as Holy Scripture saith: "No man cometh unto the Father but by Me." It reminds us, too, that He died for *our* salvation. Thus we, passing under the rood, enter into His

sacrifice and go forward, in the power of His resurrection, to meet Him at the High Altar in Holy Communion.

The central gateway in the screen through which we pass represents the Lord's statement: "Straight is the Gate and narrow is the Way that leadeth unto Life." Again this gateway is a symbol that we must conquer the shadow of death to gain the joys of life eternal.

The purpose of the rood beam, in a word, is to proclaim the great truths which Our Lord seeks to teach through His Church and to increase our faith thereby.

In the stone soffit arch, immediately above the rood, are carved nine angelic figures, each about eight feet in height, representing the whole angelic host who looked upon the Sacrifice of Calvary "with sad and wondering eyes."

They remind us of the presence of these ministering spirits at all times in the House of God, particularly at the celebration of the Holy Eucharist. They are a structural part of the soffit arch, carved deeply into its stones.

The rood beam is of ample strength, capable of supporting the Crucifix and the other figures. In the carved brackets which support it, the mould and cresting of the beam and the tracery pedestals supporting the rood and figures, have the lightness and graceful lines, however, of 15th Century Gothic woodwork, contrasting with the massive piers which flank it and the soffit arch above.

A pilgrim gazing on that rood, will remember that most of us must bear our Cross or make some sacrifice, to be worthy of Life Hereafter.

As one looks from the Crossing and,



NEWLY INSTALLED LECTERN MEMORIALIZES BISHOP ALEXANDER MACKAY-SMITH



Photographs by Lewis P. Wolts

STATUES OF ST. PETER AND ST. PAUL ADORN THE CENTRAL ARCH  
With sacred monograms in Latin and Greek characters above and on either side.

(in the years to come from the Nave), the direct light through the clerestory windows will be replaced by the indirect light from the Transepts, softly illumining the Crucifix—reminding us of that mysterious, unknown state in transit which all must pass before we are prepared for the joys of Heaven. The joys of Life Eternal are symbolized by the Choir and its music; the Apse with its windows representing the *Te Deum*; the *Ter Sanctus* reredos portraying the whole company of the Redeemed; and, finally Our Lord reigning in glory above the Altar itself. There we have faith, even in this life, that we receive Our Lord Himself in a manner mysterious, miraculous, and startling beyond mortal comprehension.

A shield in the center of the rood beam sums it all up with the words "Agnus Dei" "O Lamb of God that taketh away the sins of the world."

The rood screen, standing almost directly under the beam, is also made of oak. A considerable portion of the wood came from the ancient oaks which once stood on the site of the Cathedral and had to be sacrificed in order to build the foundations.

The screen was designed by Messrs. Frohman, Robb and Little, the Cathedral architects, and likewise executed by the Irving and Casson-A. H. Davenport Company.

It is the gift of Colonel Frederic Louis Huidekoper and Colonel Reginald Shippen Huidekoper, residents of Washington for many years, in memory of their parents, Frederic Wolters Huidekoper and Anna Virginia Christie Huidekoper. On the extreme right and left sides of the screen are Christie and Huidekoper coats of arms.

The inscription tablet reads as follows:



TO THE GLORY OF GOD  
AND IN MEMORY OF  
FREDERIC WOLTERS HUIDEKOPER  
1840-1908  
AND  
ANNA VIRGINIA CHRISTIE HUIDEKOPER  
1843-1914  
THIS ROOD SCREEN WAS ERECTED BY  
THEIR SONS  
FREDERIC LOUIS HUIDEKOPER  
AND  
REGINALD SHIPPEN HUIDEKOPER  
1939

The screen was dedicated with impressive ceremony at a special service on Wednesday in Holy Week by the Bishop of Washington, assisted by the Dean of the Cathedral. The donors, members of the family and close friends were present.

Appropriately this memorial is not of the so-called "monastic" type of screen, but of a more graceful, lofty and open character. Its architectural style was inspired by the work of the 15th century English Gothic for the same reason that the rood beam, reredos, and other furnishings are of that period. The architects endeavored to combine simplicity and strength in the screen's fundamental anatomy, together with a delicate scale of tracery which prevents it from appearing too heavy, and even by contrast in scale, emphasizes the unusual massiveness of the great stone piers which flank it.

Those who have viewed the Choir from the Nave and Crossing during the last few days have remarked that the screen has caused the Choir to appear longer and more lofty. Indeed it has added to the feeling of massiveness and size of the Cathedral. Furthermore, its vertical lines in pinnacles and other parts, and the aspiring character of its arches with their gablets and traceries have enhanced the vertical effect of the reredos. Before the screen was installed the upper part of the reredos appeared almost too horizontal, and in contrast with the wall surfaces of the Apse, it

appeared too much in evidence as one viewed it from the Nave.

Since the installation of the rood screen, the whole effect to the "Ter Sanctus" reredos and the interior of the Apse has been given a more aspiring character.

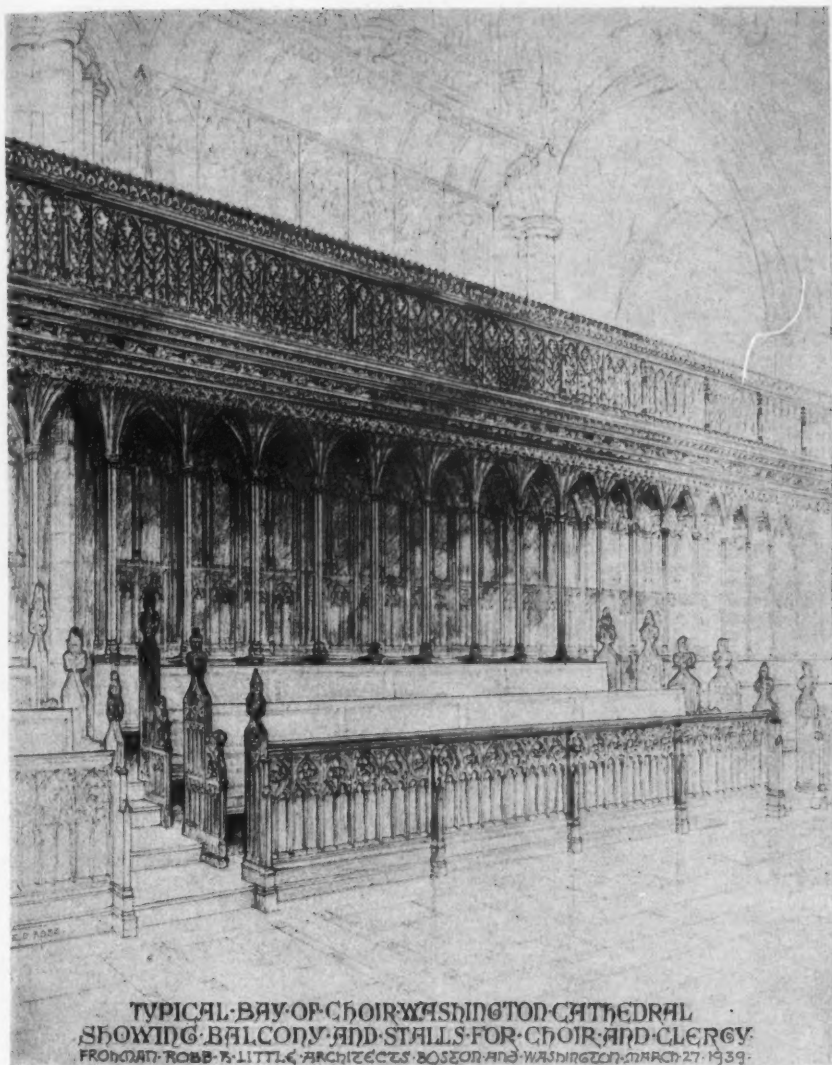
When viewed from the Nave or Crossing the rood screen tends to unite the carved organ cases on either side of the Choir just beyond, thus making a more satisfactory and harmonious composition. This will be increased to a marked degree when the choir stalls and clergy stalls are built with their carved canopies which conceal the galleries to be used for auxiliary musicians or choral units on notable occasions.

The horizontal lines of these galleries and rhythmic repetitions of the vertical lines of the canopies and stalls will draw both eyes and thoughts on through the rood screen toward the Sanctuary and focus the gaze on the High Altar itself. This effect will be enhanced by the design of the marble floor in the Great Choir.

The details of symbolism on the rood screen are inspiring in their reinforcement of the message from the Crucifix high above.

In the shields or gablets along the top on the west side are carved the sacred monograms in Greek and Latin letters. On the east side toward the Altar, the gablets set forth emblems of the Passion. One suggests Roman soldiers at the foot of the Cross casting lots for Our Lord's garments (three dice and a cloak) and others portray the nails that pierced His hands and feet; the crown of thorns, the scourge, the ladder, and the spear on which was the sponge, dipped in vinegar, with which He was given drink when He said: "I Thirst."

There is an interesting fact in connection with the carved figures of eleven of the Apostles and that of Saint Paul in canopied niches which occupy the vertical posts or shafts between the arches. It was decided to omit Judas Iscariot from the traditional "Twelve"

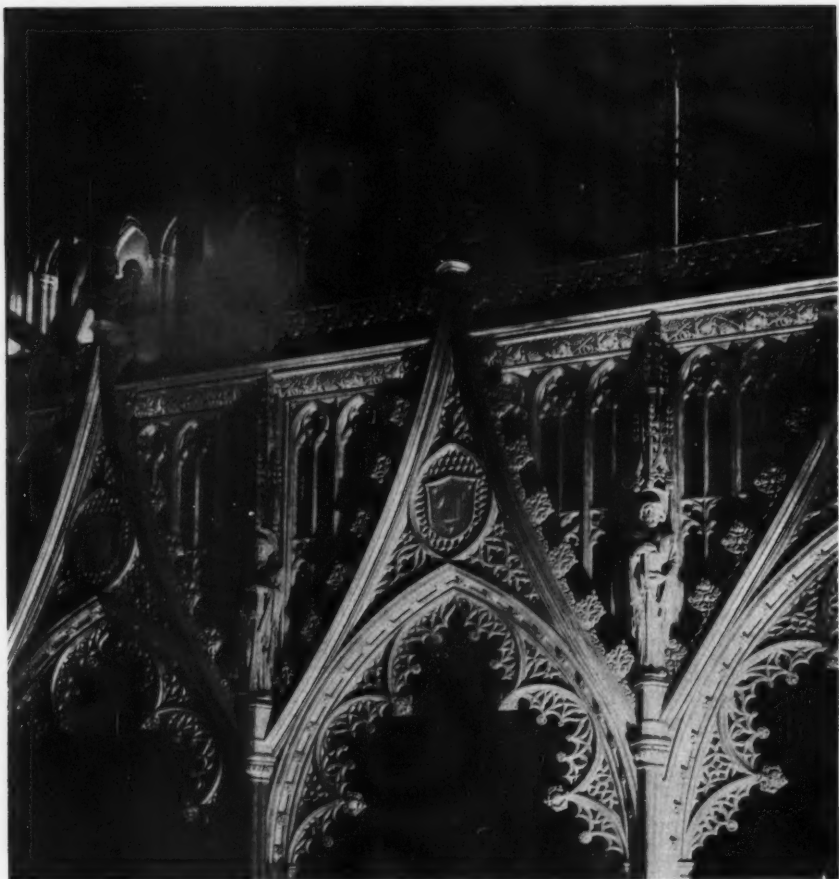


**CHOIR AND CLERGY STALLS NEEDED TO COMPLETE SYMBOLIC HARMONY**

As one gift or in units they offer appropriate opportunity for memorials to families or individuals.

and replace him with St. Paul who was "Apostle to the Gentiles." Furthermore the official name of Washington Cathedral is The Cathedral Church of Saints Peter and Paul, as set forth in the Constitution approved years ago.

The Apostles appear as rather small but distinctive figures, six on either side, as follows: west beginning at the left—St. Andrew, St. James the Great, St. Peter and St. Paul on either side of the center arch, St. John, and St. James



EMBLEMS OF THE PASSION LEND POIGNANT SYMBOLS TO THE SCREEN

Note the three nails in left gablet and cloak with three dice above center arch, reminding worshipers that Roman soldiers cast lots for His garments on the first Good Friday.\*

the Less; east from the left—St. Jude, St. Simon, St. Matthew, St. Bartholomew, St. Thomas and St. Phillip.

Close study of the rood beam and screen will reward richly any pilgrim or worshiper in Washington Cathedral. There is cause for special rejoicing that these furnishings have been installed at a time of seeming chaos and disillusionment in the world of human affairs. With other symbolism of the

sacred structure they emphasize and repeat the glorious story of the Christian Gospel. The rood silently draws men nearer to Christ as the One Way to Salvation for all of us.

*In the cross of Christ I glory,  
Towering o'er the wrecks of time;  
All the light of sacred story  
Gathers round its head sublime.*

# Celestial Star Over Dornakal Cathedral\*

By the Rt. Rev. Henry Wise Hobson, D.D.

*Bishop of Southern Ohio*

NO CATHEDRAL in all Christendom can claim such a unique consecration as the Cathedral in the diocese of Dornakal, of the Church of India, Burma, and Ceylon, which was consecrated on Epiphany, January 6th.

It was a glorious occasion which brought together a company of people representing the extremes of social and geographical distribution. For centuries there has been what most people have considered an eternal, impregnable barrier between the high caste Hindu and the Outcaste or Untouchable. Yet at this service of consecration was a throng representing every class in the complicated social structure of India. Here, crowded into the Cathedral, overflowing out on the long verandas flanking the building, and down into the court below, packed closely together, were these men and women who in the past would have considered themselves polluted had they come into any contact with those with whom they now stood shoulder to shoulder in united worship of God. Here more than 2,000 communicants received the Sacrament kneeling together at the table of their Lord, now equals before God; in the past many of them would have preferred death to any power which might have forced them to sit at the same table with those whom they considered untouchable.

Not only were the extremes of society in India sharing in this service, but there also gathered men of many races and nations; men of every shade and color; men of widely separated civilizations; men of the maximum extremes in education; men who sprang

from a great variety of Church backgrounds.

The bishops who shared in the service were a visible symbol of the unity springing from diversity which the whole consecration expressed. The consecrator was the Metropolitan of the Church of India, Burma, and Ceylon, the Lord Bishop of Calcutta, an Englishman. The Bishop of Dornakal, the Right Reverend Vedanazakam Samuel Azariah, the first native Indian diocesan bishop in the Anglican communion, was radiant as he read, in Telugu, much of the service which marked the realization of his hopes for a Cathedral. The Bishop of Aotearoa, born in the country he now serves, comes from probably the largest diocese in the world in area—New Zealand. The Bishop of Guildford was from England; the Bishop of Iran, from the Near East; the Assistant Bishop of Sierra Leone, a fine Negro, from Africa; the Bishop of Madras, the Bishop of Nagpur, and the Right Reverend Shishir Kumar Tarafdar, a native Indian, Assistant Bishop of Calcutta, represented other parts of India. It was my very great privilege, coming from America, to stand at the chancel steps and say that fine prayer from the Consecration Office for all those who, in the years to come, may be confirmed in the Cathedral; and to administer one of the patens in the Holy Communion service. I shall never forget those hundreds of hands representing God's great family in all the world stretching out to receive the Bread of Life.

Also representing our Church were the associate secretary of the Department of Foreign Missions of our National Council, the Reverend Artley B. Parson; the Reverend George V. Shriver who has been doing such splendid work in the diocese of Dor-

\*Reprinted with the author's permission from the February 15th issue of "The Living Church," and the February number of "The Messenger" of the Episcopal Church in the Diocese of Southern Ohio.—Editor's note.



THE CATHEDRAL CHURCH OF THE EPIPHANY IN DORNAKAL

nakal, and the first man appointed as missionary to India from our Church; and Miss Marion Latz, who has just gone out to teach school in the diocese of Dornakal, being backed by the diocese of Rochester.

Another American, who has given great encouragement and financial assistance to the Bishop of Dornakal through many years and who helped in no small measure to make possible the completion of the Cathedral at this time, gave by his presence a further touch of international and inter-Church oneness in Christ. No man in the world could more truly have represented the body of men, women, and young people of the universal Church of Christ than this great leader, Dr. John R. Mott,\*\* who has done so much to unite the followers of Christ among all nations and peoples. As chairman of the International Missionary Council, to which office he was just re-elected at the meeting in Madras, Dr. Mott has expressed in his service that same unique spirit of unity among all Christians which the consecration of the Dornakal Cathedral proclaimed.

\*\*Member of the Council and Honorary Canon of Washington Cathedral. Dr. Mott has spoken several times from the pulpit on Mount Saint Alban.

Wandering in the Cathedral court all during the day and at the outdoor celebration in the late afternoon and evening of the consecration, were further evidences that the Body of Christ is one. These were the host of persons from all parts of the diocese of Dornakal mixing with the visitors from the rest of the world in a joyous festival spirit. Unbelievable contrasts appeared before my eyes. In clothing alone there was a great parable. Here was a cultivated, splendidly educated, high caste Indian woman wearing with supreme grace a

silk *saree* which in color and weave presented a dazzling dream of beauty. There, just nearby, was a family from the outcaste section of an Indian village. The man, wearing just a loin cloth, revealing a sleek bronze body of rare beauty; the woman, in the most primitive garb, graceful in posture and movement, carrying a child without any clothes at all. Yet in all this extreme variety it was evident that all felt at home because they came together as members of one family to share in the dedication of a house of worship to God the Father of all men.

To my mind, all during this memorable day, came home with new meaning the words of St. Paul as he wrote to both the Romans and the Galatians—"So we, being many, are one body in Christ, and everyone members one of another." "There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female; for ye are all one in Christ Jesus."

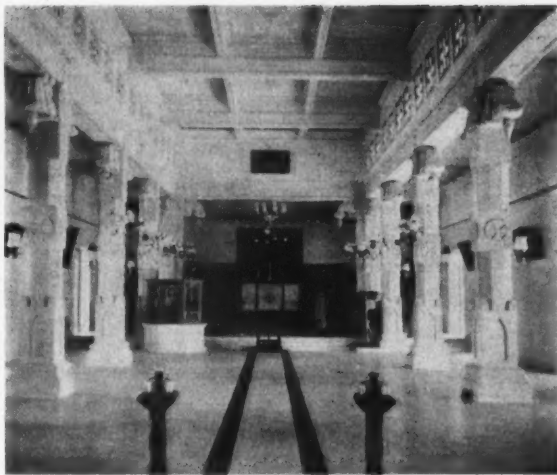
The address of the Bishop of Dornakal in the afternoon gave the story of Dornakal Cathedral, and as I listened, I found many additional reasons for saying that this consecration was unique in all Christian history.



This address was really the story of a miracle. It told how through the power of the Holy Spirit in about twenty-five years Dornakal has grown from a tiny mission outpost to a diocese with almost 200,000 members; at the present time it is probably the most rapidly growing diocese in the whole Anglican communion. For Americans this statement of the Bishop had especial interest because he here expressed the great appreciation which he feels for the help which came to him from the United States.

*About one-third of the total cost of the Cathedral was donated from America.*

The Cathedral, in another respect, stands as a symbol of that better understanding and good will which alone can be the basis for peace among men. Between Christian and Moslem have been many periods of hatred, violence, and persecution. The wrong has not been confined to the followers of either religion. The Christian Cathedral in the diocese of Dornakal is in an independent Indian State, Hyderabad, where the official religion is Mohammedanism. It stands on land donated by a Muslim, a former Secretary of the State; and at the celebration in the afternoon a letter was read from His Exalted Highness the Nizam of Hyderabad, who is a descendant of the Muslim rulers who once held almost supreme sway in India, expressing his great joy that his Christian subjects have such a splendid Cathedral, affirming that he would uphold the policy of religious freedom in his state, wishing the Bishop and the diocese prosperity and well-being, and making a donation of 3,000 rupees (about \$1,200) to the Cathedral. Surely the spirit of those who have



PROCLAIMS THE GROWING SPIRIT OF UNITY  
AMONG ALL CHRISTIANS

proclaimed the Good News of Christ in this area has made it possible for such an atmosphere of understanding and good will to develop. The Cathedral is the visible symbol of this spirit of love and peace.

Darkness closed in as the day's program drew to an end, and then on the hillside to the north of the Cathedral a fireworks display added color and brought joy to hundreds of children (to say nothing of the adults) who had listened patiently to speeches given in both English and Telugu. As the last of the rockets blazoned its way across the sky there rose from behind the hill a golden moon which was full on this very day. Above it hung a silvery star—so bright and clear that it seemed almost within reach. As I watched it, I felt very near to a Wise Man of old who somewhere here in the East—perhaps in this country of India—saw a star which led him to the Light in the Bethlehem manger. It was Epiphany for him—the dawning of “the true light, which lighteth every man that cometh into the world.”

The newly consecrated Cathedral was shimmering in its pure whiteness

3

## ప్రతిష్ఠత.

¶ అప్పుడు మెట్రోపోలిటన్ గారు ప్రార్థించుదమని చెప్పి గర్భాలయపు మెట్లయొద్ద మోకరించుదురు. ఇతర విషపులు వారికి ఇరుప్రక్కల మెట్లమీదను గురువులు తమ తమ స్థలములలో తూర్పువైపుకు తిరిగియు మోకరించుదురు. అంతట దేవాలయము విషయమై మనస్సులో సభవారు రహస్య ప్రార్థన చేయుటకు కొంతసేపు నిశ్శబ్దముగా నుందురు. దీనికి పిమ్మట “మహాత్మ్య పూను మాత్మలక్” అను గీతము ఇంగ్లీషులోను తెలుగులోను పాడవలెను.

## 1. మహాత్మ్య పూను మాత్మలక్

నెలుంగ్ మింటి వెల్లుతోన్

తలంటు వాడ వీవెకా

అనుగ్రహింపు మీవులన్.

## 2. పరంపు తైలమాను నీ

ప్రియాదరంపు జీవమున్

అఖండమైన దీప్తితోన్

తొలంచు దృష్టి మాండ్యమున్.

## 3. కృపానమ్మధినిోడ మా

కురూప మెల్ల మాన్పుమా ;

విరోధి దోలి నెమ్మదీ

ప్రభుండ గావ కీడెటుల్

## 4. ఎరుంగ్ నేర్పు నిన్ను నా

పితా సుతైక దైవమున్ ;

ఇదే యుగంబులందు మా

నిరంతరంపు పాటయా

పితా సుతా పరాత్మ నీ

యనంత నీతి స్తుత్యమా. ఆమేన్.

“O GOD WHO HAST MADE OF ONE BLOOD ALL NATIONS OF MEN”

The familiar prayer for missions illustrated in the order for service of Dedication of Dornakal Cathedral, printed in English and Telugu on facing pages. To the newly confirmed Christians in Bishop Azariah's flock, the above page explains the Consecration Prayer and invites all to sing, in both languages, the hymn "Veni Creator" which begins:

"Come, Holy Ghost, our souls inspire,

"And lighten with celestial fire;"

in the moonlight. Above its main entrance I could see the Epiphany star: a symbol of the Light which Dornakal has been sending forth into the lives of men and women and little children who in their darkness had accepted the fate of being forever, through all future generations, the outcastes of society—condemned by relentless gods of destruction to poverty, degradation, and despair. I had seen on this consecration day the miracle—"I am come a Light into the world, that whosoever believeth on Me should not abide in darkness." I had seen thousands of faces filled with joy and thanksgiving as they thronged to share in this day. I knew why they wanted to celebrate because other

faces rose in my mind—haunted, fearful, hopeless faces of those in the outcaste areas, to whom the Light had not as yet been taken. I was sure of the reality as well as the uniqueness of all that this consecration revealed and promised.

I looked up again to the heavens where the star hung over the moonlit Cathedral, God's sign on this festival of the Epiphany of our Lord that the Light of His Son is still shining forth to dispel the darkness of this world—God's sign that this Cathedral, filled this day with those into whose life the light had come, is truly consecrated for the high purpose which the name it has been given proclaims—The Cathedral Church of the Epiphany, Dornakal.

## A Pilgrim's Impressions of the George Grey Barnard Abbaye

By Alice Hutchins Drake

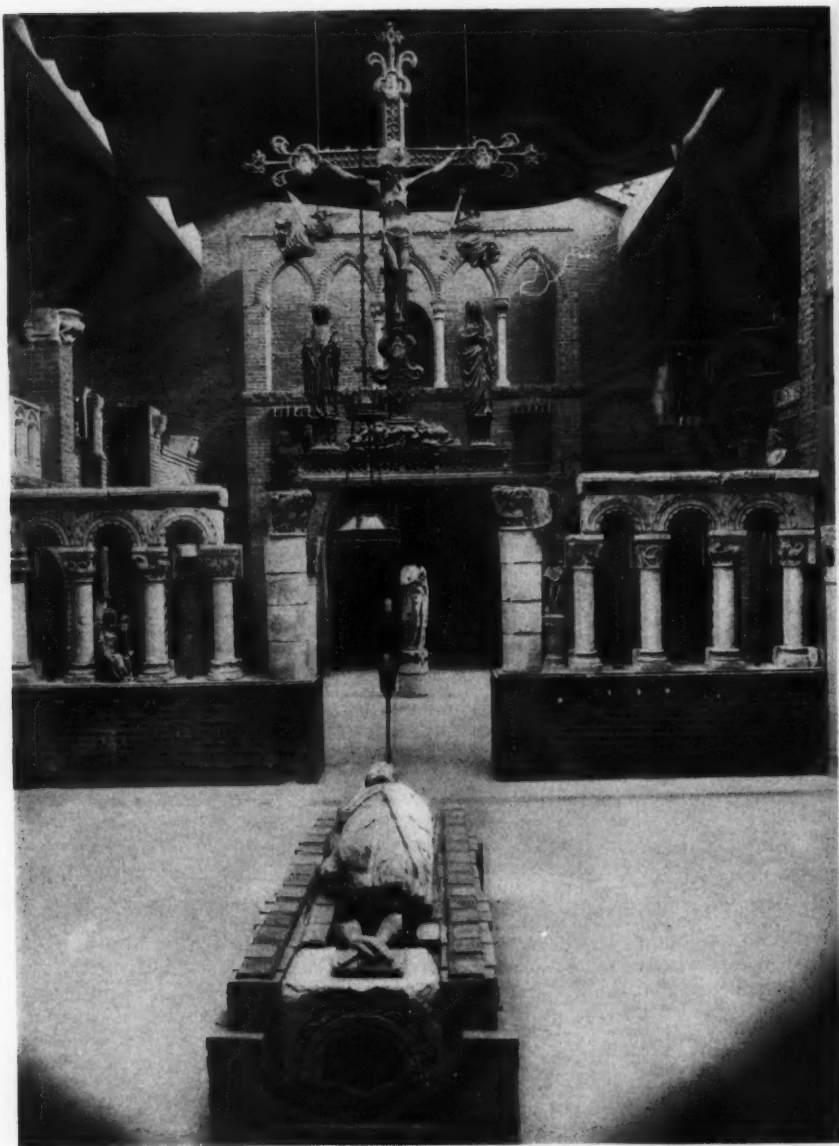
IT is not an exaggeration to say that George Grey Barnard was one of the Great of Earth. A troubled world can ill-afford to lose him. His greatness was, however, the kind that did not entirely pass with him. Sculptures which bear testimony to the Titan within George Grey Barnard, and examples of the art of a long-ago yesterday preserved by his unerring eye and hand will, as long as they have form, serve as memorials to the humanitarian, the idealist, and the sculptor.

To be the guest of Mr. Barnard in his home, his studio, or the Abbaye which adjoined them, was to have an experience difficult to relate. Before the collection of Gothic art now exhibited in the Cloisters in Fort Tryon Park was removed from its original American setting, it was my privilege, on one occasion, to spend many hours with Mr. Barnard in a careful study of his art treasures, brought from

France. A few weeks before his death on April 24, 1938, the Barnard Pilgrims, a group of Washington women, again visited the sculptor at the Abbaye. The entire collection had been changed. Under his guidance Mr. Barnard's guests moved from one art object to another. Each was analyzed by the master-sculptor who was also the most skillful of collectors.

Mr. Barnard had an extraordinary vocabulary. To hear him discuss the design of a twelfth century capital, relate the story of this torted column, tell how he literally unearthed from the soil of France a priceless fragment, was to become a minor actor in a moving drama, unique in America.

Within this building there are now gathered seven hundred pieces mostly French Romanesque. They date from the twelfth century and are, in consequence, much older than the pieces exhibited in the Cloisters.



Photographs by Monroe Grey Barnard

**PILGRIMS SEE FIRST THE RECUMBENT FIGURE OF THE COUNT OF MARLES**

Twelfth century knight whose memorial came from a ruined chapel west of Paris to rest among the sculptures of his time.



THIRTY-ONE COLUMN CAPITALS ARE INCLUDED IN ABBAYE COLLECTION

"There's not a hand today that could do this work," Mr. Barnard once remarked as his hand retraced the design on one of these relics.



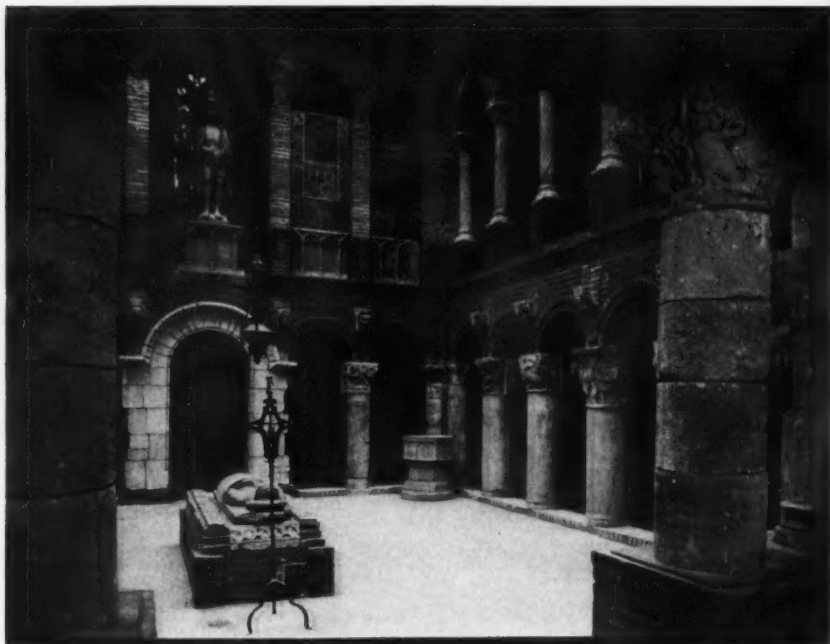
It was Mr. Barnard's dream to assemble in this country examples of Romanesque and Gothic art which would be readily accessible to young sculptors denied the opportunity to study in Europe. His dream was realized. It was Mr. Barnard himself who acquired each piece and sent it to America.

As was true of his other dreams, this was developed in three dimensions on a scale of great magnitude. He assembled not one but two collections of mediaeval art which are regarded as being of exceptional importance. Critics writing of them use affirmatively the all-significant word "Cluny Museum," and "Louvre." Thus are their comparative values reckoned. On this continent, the collections are unique—in the correct sense of the word. And, as the result of the prohibition placed by the French Government, the collections will continue to be unique, since

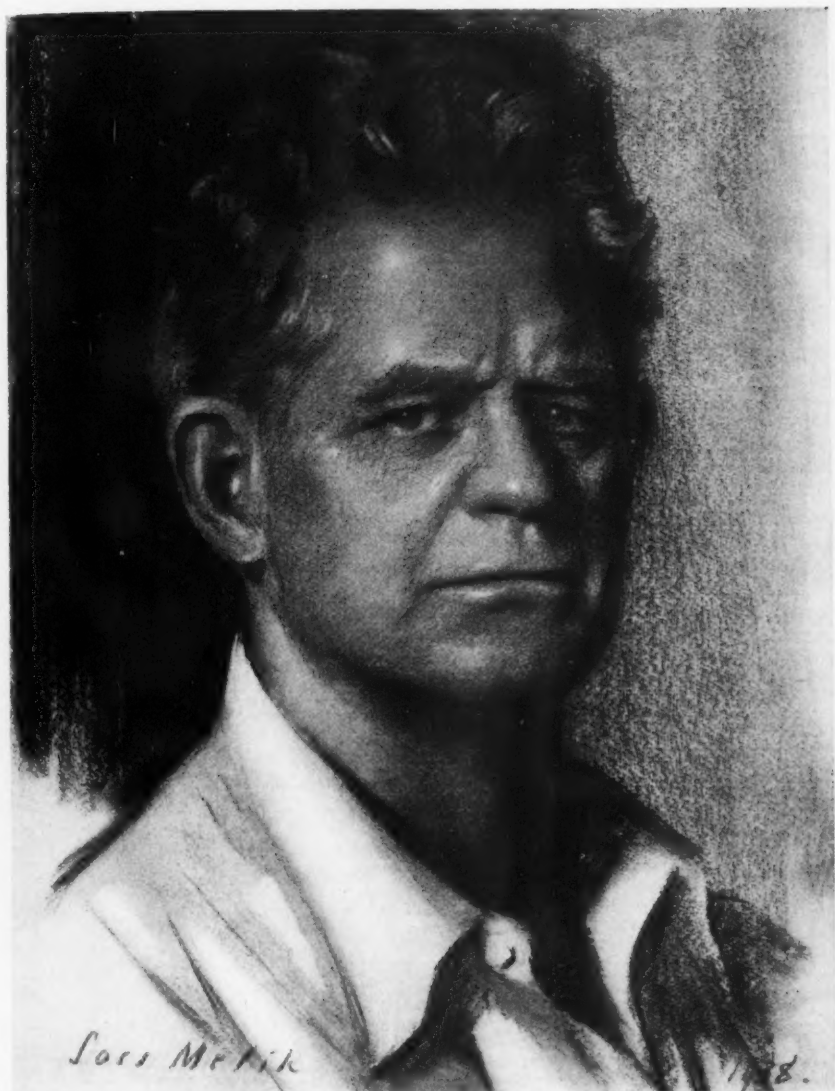
today it is against the law to remove such remarkable treasures from France.

The Abbaye adjoining Mr. Barnard's studio and residence is in a garden-like setting. American Revolutionary history marches straight across the greensward, but this is "another story." The red brick building was designed by the sculptor to house his collection in an ecclesiastical structure. Minster light filters through a velarium of canvas swung below a large skylight.

Once within the Abbaye, the visitor sees perhaps first, the recumbent figure of a twelfth-century knight, the Count of Merles. The memorial is from a ruined chapel west of Paris. It recalls a whimsical remark made by the sculptor to the Barnard Pilgrims: "Before determining where it should be placed, I asked each piece where it would like to go. The knight replied: 'I have always been a recumbent figure



WITHIN THE ABBAYE ARE 700 PIECES MOSTLY FRENCH ROMANESQUE



GEORGE GREY BARNARD

His steadfastness of purpose succeeded in attracting the New World's attention to the exquisite beauties of ancient Gothic and Romanesque treasures in art and sculpture.

... Please don't lean me upright against the wall.' ... The Madonna said, 'Near the altar, please.'"

Left of the tomb is a very rare

twelfth-century marble baptismal font. Close by is a twelfth-century marble arch from a church in southern France, now destroyed. Since marble arches

are rare in France, this has special significance.

Thirty-one 12th Century column capitals are included in this collection. Their great beauty and variety can be realized by careful examination of the illustrations accompanying this article. I recall watching the articulate hand of Mr. Barnard trace the design of a number of these relics of French artists, and hearing him say, "There's not a hand today that could do this work." We asked the reason for his assertion. As we listened, the poet spoke through the words of the artist.

On large columns near the figure of the Count of Merles are twelfth-century capitals. Mr. Barnard regarded one as marking the "noble beginning of Gothic Cathedral Sculpture." Readers of *THE CATHEDRAL AGE* are, by their deep interest in Washington Cathedral, bound to the era represented by this capital created in a day when Gothic art was beginning.

It may be interesting to note in passing that the term "Gothic Art" is said to have originated with Raphael. He used it in addressing a report to His Holiness Pope Leo X. In the day of the "divine Sanzio" *Gothic* was synonymous with *barbarous*, in contrast to the epithet *Roman*. Today, it has an entirely different connotation,

and the earlier one is almost lost sight of.

From a destroyed monastery in Belgium is the heroic-sized triptych which is placed against the south wall. In commenting upon it, Mr. Barnard said that from its architectural details, a Gothic cathedral could be built. This triptych is said by the sculptor to be the only one of its importance in America.

Within the Abbaye is the great "Cross of Oak." Originally, it stood on a massive beam called "The Holy Beam," a unique treasure from the Belgian frontier.

Among the most appealing relics of mediaeval France found in this collection are beautiful figures of the Madonna with the Christ Child. Invariably, the left side of the Madonna is raised that she may the more securely hold her Divine Infant. It is always interesting to note how from the first representations of the Madonna which include the Child Jesus, she supports Him. One of the earliest groups of the Blessed Virgin and Child found in French sculpture is included in this Abbaye collection.

Within this impressive building is an apsidal recess which provides an appropriate setting for an ancient altar. Centuries after its execution, Barnard

#### A PERSONAL WORD FROM THE AUTHOR

When I was "growing up" a relative took me to an art gallery in Cincinnati. There, I found an exquisitely beautiful sculptured group from the hand of George Grey Barnard. From that hot summer afternoon until this rainy March one, I have read every reference I have found in regard to Mr. Barnard.

Three winters ago, when my Y.W.C.A. class was planning to go to New York, I so much wished to meet the sculptor that I wrote to ask if he would receive us. Almost immediately he telegraphed his response. From that day my class members and I called ourselves *THE BARNARD PILGRIMS*.

Last winter, the group again went to New York. On a Sunday afternoon, Mr. Barnard met us in the Abbaye; sent us to a distant studio where his great tragedy of vandal destruction occurred; greeted us upon our return. In his studio eleven chairs were placed in crescent formation. Facing them was the sculptor's chair. As dusk came down, we sat in the presence of this extraordinary man; listened to his stories of the examples of ancient art in the Abbaye and heard him read from manuscripts long laid aside, and produced in our honor. None of us will ever forget this experience.

Knowing Mr. Barnard's son, Monroe Grey Barnard, is like having a legacy. And writing this story of what there is to see in The Abbaye is to try to pay a little on my debt-of-the-spirit.

ALICE HUTCHINS DRAKE.

dino Butinone (cir. 1453—1507) painted the large dome-shaped fresco, "The Coronation of the Virgin," which now rises behind it.

A catholicity of taste is appealed to by the variety of the treasure brought to his homeland by George Grey Barnard.\* He knew mediaeval France from long years of residence abroad. He knew sculpture and architecture from his close alliance with these arts. He knew the needs of his fellow-Americans interested in a projected "shrine of mediaeval art." Whatever the pil-

grim may be particularly engrossed in, — stained glass, enamel, Gothic Cathedral sculptures, masterpieces in alabaster,—he will find a close study of these art objects stimulating and completely satisfying.

In one sense of the term, these treasures from twelfth-century France are on exhibit in a museum. In another, they are part of a great shrine. It was not as a collector with a keen acquisitive sense that George Grey Barnard strode through France buying relics of the Middle Ages. It was as a reverent artist, himself a genius, that he possessed himself of great works that he might share them with others.

\*He gave the "Ancient Wheel Cross" in the Bishop's Garden on Mount Saint Alban and helped All Hallows Guild obtain other art treasures.

## Two Schools of Stained Glass\*

In Washington and New York Cathedrals, Colorful Windows are following the traditions of Southern Europe

By James Sheldon

THE groves were God's first temples. The Gothic Cathedral seeks to reproduce the grandeur, the repose, the serenity of the forest; with columns like the boles of the trees, aisles like their arching branches, traceries of twig and leaf, splendors like the sunrise or the sunset through the twilight mystery of the primeval woods. Its mood is a matter of controlled light.

Gothic was the first architecture to expand and glorify the window. Early architecture, from the tepee of the Indian or the igloo of the Eskimo to the palace of the king or the castle of the noble, was merely for defense—defense against weather or defense against war. Gothic brought in light as a new feature.

The French crusaders returning home from the East brought with them all the essential features of Gothic.

They took the pointed arch, the minaret, the slim spire, and combining them with the steep-pitched roof of rainy Europe created a new architecture. And to this they added stained glass as the crowning glory.

Gothic architecture rigidly excluded white light, and thus preserved the mystery and witchery of the forest, its prototype. It is fascinating to think that this capture of the sunset and the rainbow in the stained-glass window, one of mankind's supreme artistic achievements, was in reality the glorification of the simplest things—the transformation of the commonplace into the sublime, the celestial—for stained glass is merely common sand and common metals transmuted by the furnace into a new substance.

The Oriental, the man most familiar with light, sought escape from the sun by repairing to a cool, dark interior. He placed his latticed window high up under the eaves to rest his eyes from glare, and then still further enhanced

\*Reprinted from "Religion in Life," by permission of the Abingdon Press. The author has been for some years a member of Washington Cathedral Council and its Fine Arts Committee.—Editor's Note.

his comfort by tinting his glass in jewel fashion. The Medieval French, most architectural of peoples, logically expanded the window, until eventually there was only sufficient wall to hold the glass.

Gothic glorifies the arch as a symbol of kindliness, of cooperation. Arches everywhere — arches, fan-vaulting, groining in nave and aisles; arches in every bay, every entrance, every window; arches with each stone helping to carry the load, and above them all the keystone distributing the strain. And flying buttresses, slim and airy like a spider's web, until the poets speak of them as lace and "frozen music."

To crown all, these happy architects and craftsmen took fine sand—silicon; and common metals—iron, copper, cobalt, and melted them together in a furnace heat of two thousand five hundred degrees, producing jewels in a day for which the processes of nature require millions of years. Of all the creations of man, is there any equal to this miracle of artificial jewels? And there proved to be another feature equally interesting—that the beauty of stained glass continually enhances throughout the years. Erosion, dust crystallization, rain, merely add to its glory until a panel, seven hundred to eight hundred years old, from a half-ruined church, may be the costliest treasure of human handiwork, the first thing to be hidden underground in war, like gold coin of the realm. A panel of stained glass two feet square sold a few years ago at auction in New York for seventy thousand dollars; and a collection of small panels was listed, for the appraisal of an estate, at five hundred thousand dollars—values like the canvases of the greatest painters.

Just as there are two schools of music—Italian and German—so, in like manner, there are two schools of stained glass, for the same reasons and inevitable as the contrasting temperaments of Northern and Southern people.

The Puritans banished color both in window and in raiment. England has never escaped this Puritan taboo.

Although the Puritans and Cistercians banished color for religious reasons, it was the architects who demanded in Exeter "two-thirds white and one-third color." This is spoken of with approbation by the late W. D. Caroe, for many years resident architect at Canterbury, in his letter deploring the American swing to full color. The architects, Scott and Lutyens, in Liverpool, show a similar preference for colorless glass; Bryn Athyn near Philadelphia is largely gray or grisaille; St. Ouen, and St. Mary's Reculiffe, in Bristol, two of the finest Gothic structures in Europe, have their beauty seriously marred by eighty to ninety per cent white glass. There was, however, a legitimate reason for the architect's insistence on light windows and this is to be found in the climate of England itself and in the amount of sunshine.

The Church of England in America naturally followed English tradition, English architecture and English glass, until the American architects of the New York and Washington Cathedrals pointed out the scientific reasons why light in the latitude of New York and Washington is necessarily so vastly different from the light of York in England. A noted English artist has observed that "The type of window suitable for Durham and York Minster is as inappropriate to the high light of Madrid and New York as a bathing suit would be in the desert of Sahara!"

A dozen years ago, the Bishop of Washington asked a challenging question, "What is the lightest, full-colored Cathedral in Europe?" and invited representatives of the building committee of the Cathedral to seek the answer. Architects and glasspainters were sent to Europe to verify the committee's findings and the Chapter which had been marching to England for a quarter of a century, turned and marched south into the heart of Spain, finding in León Cathedral the highest example of color plus light.

At the same time, the Cathedral of St. John the Divine, under the guidance



of Ralph Adams Cram, acting independently, reached the same conclusion — upon which they discontinued their English glass and substituted full color instead. The Latin or Southern movement in America was hailed with equal enthusiasm by both the American glass painters and the public, as sound and scientific from every point of view; and one does not forget that this French movement was inaugurated by leading American architects, internationally known, and entirely apart from all vagaries of personal taste. It speaks volumes for their cogent reasons that the building committees of these two cathedrals and their open-minded bishops reached unanimous conclusions.

Again it was an architect, Mr. Cram, who inaugurated the policy of having an advisory committee of artist-craftsmen, who had spent their lives in the study of color and light in various countries here and abroad. This committee of colorists now passes upon color, to the great relief of building committees and to the great gain of art in America. Probably no greater contribution to ecclesiastical building has been made for centuries. Both St. John the Divine and Washington Cathedrals have now adopted this plan of correcting, instead of perpetuating, mistakes in this most elusive of all arts.

The medieval splendors of glass were possible only by this method of trial and error and since the ancient glass was made in the shadow of the Cathedral, the test was perfectly simple.\*\*\*

The question of whether music shall be largely Italian or largely German depends merely on personal taste, but the architects and artists observe that in stained glass no such choice is open or permissible. Light dictates the window; a good window in February with the snow on the ground may become a poor window in June with the foliage of a neighboring tree obstructing the light, for stained glass is merely stained light.

Architects and glasspainters observe that the volume of light depends upon (a) latitude, (b) climate, (c) glass

area, (d) tone or shade of glass chosen, and (e) painting. Ste. Chapelle, Bourges, Troyes, St. Denis, Le Mans, and Léon prove that grisaille is unnecessary, since fully as much light is admitted from the use of yellow as by gray or green-white. At Washington high authority recommended "silver borders; medallions of color like rich jewels set in silver frames." For this reason, Washington's stained glass policy prohibits silver and grisaille. "In a Gothic church or Cathedral stained glass is as indispensable as the roof, for without both the structure is stark and bleak."

Color is as vital as its sister, Music.

The glasspainters' yardsticks point out that all great windows, like the rainbow and all lovely sunsets, show a predominance of primary colors; they include the secondary colors but with the secondary colors always in secondary place. Examples of the world's greatest windows—the Crucifixion window in Poitiers, the Ascension window in Le Mans, the Belle Verrière and West Lancets in Chartres—show the simplicity of greatness. The finest sunsets are always a great smash of red against the blue sky, the whole suffused by the golden light of late afternoon.\*\*\*

The Cistercians and the Puritans, as has been stated, renounced color, banished it as wicked because it was cheery and happy, as no doubt they would have banished the sunset if they had had the power!

Americans are a young people in a New World—a most colorful land with its thousands of square miles of golden-rod and golden grain; its gorgeous New England autumns when the woods are ablaze; its Painted Desert and its astonishingly painted Grand Canyon. They will not feel at home in the grays and greens that pleased their ancestors in England with its fogs and its rains. They are not prepared to accept the English glasspainters' prediction that "Ten years will see the end of America's swing to the twelfth- and thirteenth-century color."

Glasspainters, critics and even casual visitors observe that Léon is the gayest, most joyful Cathedral to be found in Europe, unbelievably harmonious and happy—victorious, celebrating the expulsion of the Moor. Many are the tributes that have been paid by visitors to this Cathedral.

G. Owen Bonawit, glasspainter, says, "These windows are like a glowing lantern, and the reason is that all reflect the mentality and spirituality of the men who created them. This is the soul, if we can use the term, of the window, and this is what causes that peculiar emotion that every lover of beauty feels when looking at them."

Glasspainters are convinced of two fundamental facts: first, the primary function of stained glass in the Gothic church is to exclude white light. Second, full color and full visibility have been and may be secured simultaneously by using glass of all colors, and all colored. Areas of gray, grisaille, green-white, pearly hues and silver are both unnecessary for light and from every standpoint undesirable. This prohibition of gray or colorless glass, however, in no way restricts the glasspainter from use of technical "whites," as he

calls the lighter tones by which he separates the primary colors. But the greatest results have been everywhere secured by featuring the primary colors—red, yellow and blue—beautifully balanced. The glass of Léon Cathedral in Spain proves that the unrestricted use of these colors can give not only a wealth of color but infinite variety.

Glasspainters have formulated several rules or yardsticks by which stained glass may be recognized and appraised. Of these the following are the most important:

(1) A good window does not go dead when the sun withdraws. It has high luminosity at every hour of the day, even in cloud or rain.

(2) A good window does not gleam or glare with the sun upon it. No good window contains portions which jump out of their places, being too bright for their surroundings. If the color values are right, the window will not glare.

(3) Unity of design and color effect, not only in a single window but in all the windows in a given building, is vital. A collection of good windows without unity is necessarily a failure.

#### COMMENTARY ON THE FRONTISPIECE IN COLOR

By Lawrence B. Saint

The James Parmelee Memorial Window, central one of three given by Mrs. Parmelee, is located beneath the "Last Judgment" Rose in the North Transept. The first problem in designing the three windows, was to make them harmonize with the Rose above, about a fifth of the glass of which is red. Behind the six-foot figures of St. Peter and St. Paul in this central window then, red was made a strong note, with blue in the background of the Isaiah and King David smaller panels, to connect up with large areas of blue in the Rose.

In conceiving the faces and figures, the effort was not only to conform to the architectural limitations and conventions of stained glass, but to represent the spirit of these Biblical characters who said things about the Last Judgment, and to evolve faces that would look as if the men represented could do the things they did. Studies were made from living figures to get natural attitudes and to achieve convincing drapery arrangements.

The ornament is original; use of color in the border is unusual; and ironwork Mediaeval—like in structure and composition.

The glass used, including striated ruby, was made from special formulas in the Glass House at Huntingdon Valley, Pa. Mr. Parmelee took the greatest possible interest in this development, which included research, experimentation, and comparison with colors at Chartres and Poitiers. Much of the glass was blown in roundels with marked irregularities of thickness; centers of such roundels have been found at Chartres and Léon Cathedrals.



Times Wide World Photo

**FIRST SERVICE OF PUBLIC WORSHIP IN GREAT NAVE OF NEW YORK CATHEDRAL**

Temporary Choir, Sanctuary and Altar surmounted by a baldachino or canopy nearly fifty feet high greeted congregation of 3,000 on snowy Sunday, March 12th. Services will be held here until the permanent Choir and Sanctuary are completed and raised to required height to bring them into harmony with the Nave, and the whole Gothic design for the Cathedral of St. John the Divine—to be one of the largest in the world.

# The Cathedral in Garden City\*

## A Vision, a Memorial, and a Fulfillment

By the Very Reverend Arthur Barksdale Kinsolving, II, D.D.

THE story of the Cathedral of the Incarnation in Garden City, Long Island, has about it much romance. It has reached the fantastic at times. Some seventy years ago Alexander Turney Stewart, Scotch Irish immigrant, who grew to be one of America's early merchant princes, founder of Wanamaker's stores and a great philanthropist, dreamed a dream. He perceived the eventual trend of the population of New York City to Long Island suburbs. He bought up a vast tract of scrubby flatlands and dreamed of a city of gardens built around a Temple of God. Contemporaries smilingly called it "Stewart's folly." His answer was to build his own railroad spur to this new development. And then he died leaving a vast estate, the result of myriad visions and almost as many fulfillments.

His widow carried out his wishes with the aid of the other executors. She appealed to the Right Reverend A. N. Littlejohn, first Bishop of the recently created Diocese of Long Island. With his statesmanlike advice was built and liberally endowed a Cathedral, St. Paul's School for Boys, the Cathedral School of St. Mary for Girls, the Bishop's House, the Deanery, and staff buildings. The whole plant was to be his memorial. The Crypt of the Cathedral was to be his final resting place. The corner stone was laid on June 28, 1877.

Fact and fancy are now blended in a near legend concerning what followed. Mr. Stewart's body, which had been interred temporarily in a New York cemetery, was stolen from its grave and held for ransom. A large sum is supposed to have been paid.

After this cruel and sensational interlude, his body was placed within the intended memorial, to be joined some years later by that of his faithful and devoted wife.

True the Cathedral is not large. But we remember some of the European Cathedrals that required a thousand years to build and numberless contributions. How typically American that one person should give this Cathedral to be built in less than five years!

Through the balance of Bishop Littlejohn's Episcopate and that of his successor, Bishop Frederick Burgess, the Cathedral became a center of rural missionary work. Many missions that have since become parishes were founded and maintained from this source. Among the leaders, Canon Paul Swett left his inspiring example in many a congregation. And today Archdeacon Duffield may be seen, cheerfully bearing in his body the honorable wounds of his battle for the Church. Crippled through overwork, he remains at once a hero and a benediction.

At the urgency of two consecrated laymen, William M. Baldwin and George L. Hubbell, Bishop Burgess organized a vestry committee of fifteen laymen to represent the steadily growing congregation of local residents. This group carried out the suggestions of the first "Nationwide Campaign" and instituted an every member canvass, which has been carried on annually ever since.

In 1925 the Reverend Dr. Ernest M. Stires, then Rector of St. Thomas' Church, New York, was consecrated third Bishop of Long Island. Bishop Burgess was called to his reward between the time of Dr. Stires' election as Coadjutor and his consecration. Soon the new Bishop nominated the

\*Reprinted from "The Southern Churchman" with the author's permission.

Reverend George Paull T. Sargent, as Dean.

With vision, determination, and indefatigable energy, Dean Sargent set about the accomplishment of a remarkable organization and expansion. With a wealth of parochial experience, few methods of parish development were untried. His main emphasis was the religious education of the youth of the congregation.\*\*\* A Sunday School of one hundred soon grew to five hundred, although cramped for space.

Several plans had been made before this time to build a Diocesan Synod, or Chapter House, to meet the obvious needs. By 1928 a program was practically adopted for the construction of such a building. But the sudden financial depression of the year made any further action impractical. So an old school building was rented, nearby the Cathedral.

Dean Sargent, called to St. Bartholomew's Church in New York, as Rector in 1933, was succeeded by the writ-



HE DREAMED OF A CITY OF GARDENS BUILT AROUND A TEMPLE OF GOD  
So Alexander Turney Stewart saw the Cathedral of Long Island rise in less than five years.



er. He left an excellent organization which has endured with few changes during the last five years. In a year's time the Public Schools needed the rented building and the congregation and Church School began to dwindle due to lack of adequate equipment for even the most meagre parish life. It was a desperate situation.

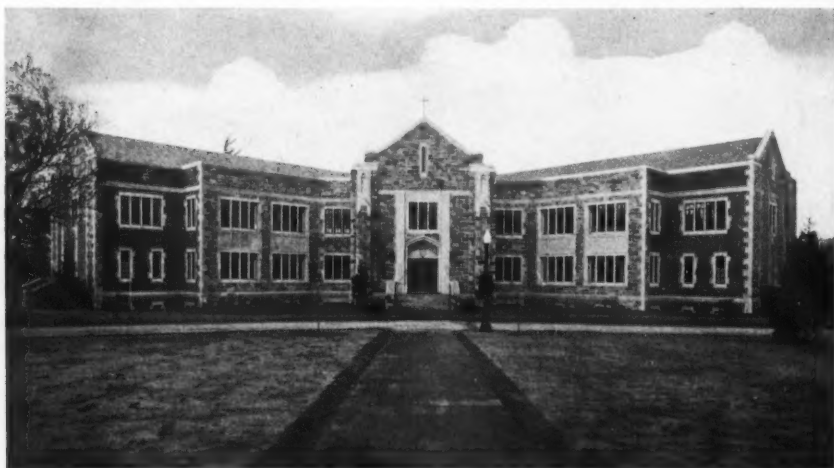
At this point the Bishop saw that a bequest of the late Mrs. James Hermann Aldrich might be used toward a building combining both diocesan and parochial use, provided the balance of the funds were raised by the Cathedral congregation. The Cathedral Chapter approved the construction of the building, called the Cathedral House, on Cathedral property. A prominent New York architect, Kenneth Murchison, was retained and plans submitted to the vestry committee.

A Cathedral House Corporation was formed consisting of this committee, plus Walter R. Marsh, Headmaster of St. Paul's School. James Addison was elected President, George L. Hubbell and John R. Miller, Vice-Presidents, Sherwood Hubbell, Treasurer, and Judge Francis B. Hamlin, Secre-

tary. After Easter there ensued a campaign mainly carried out along the lines of the Every Member Canvass, guided by the firm of Tamblyn and Brown.

There is not space to mention fascinating details of energy and sacrifice. Suffice it to say that, like so many ventures of faith, all concerned are still surprised at the success thereof. Ground was broken on August 30th; the corner stone laid by Bishop Stires on Thanksgiving Day, 1937. After a year of expected, but none the less acute, anxiety the building was ready for our children on the first Sunday in October, and was dedicated formally by the Dean under the direction of the Bishop on Thanksgiving Day, 1938.

It is hoped that the illustrations that accompany this article may give some idea of this accomplishment of faith, loyalty, and generosity. A deliberate effort has been made not to punctuate this review with figures and the accompanying dollar marks. But it is perhaps appropriate to mention that the total cost of the building is over a quarter of a million dollars. There is an auditorium which will seat, comfort-



"BECAUSE THERE WAS NO ROOM" FOR CHURCH SCHOOL CHILDREN  
Hearts were opened and offerings came for Cathedral House in Garden City.



CATHEDRAL SPIRE BECKONS TO WIDE USE OF NEWLY DEDICATED BUILDING  
For Diocesan, parochial and community purposes, thus building the Church into the lives of people.

ably, twelve hundred persons; a refectory for four hundred; thirty-two class rooms, two outside wings for the Bishop's and Cathedral offices, respectively; a choir building, and miscellaneous equipment.

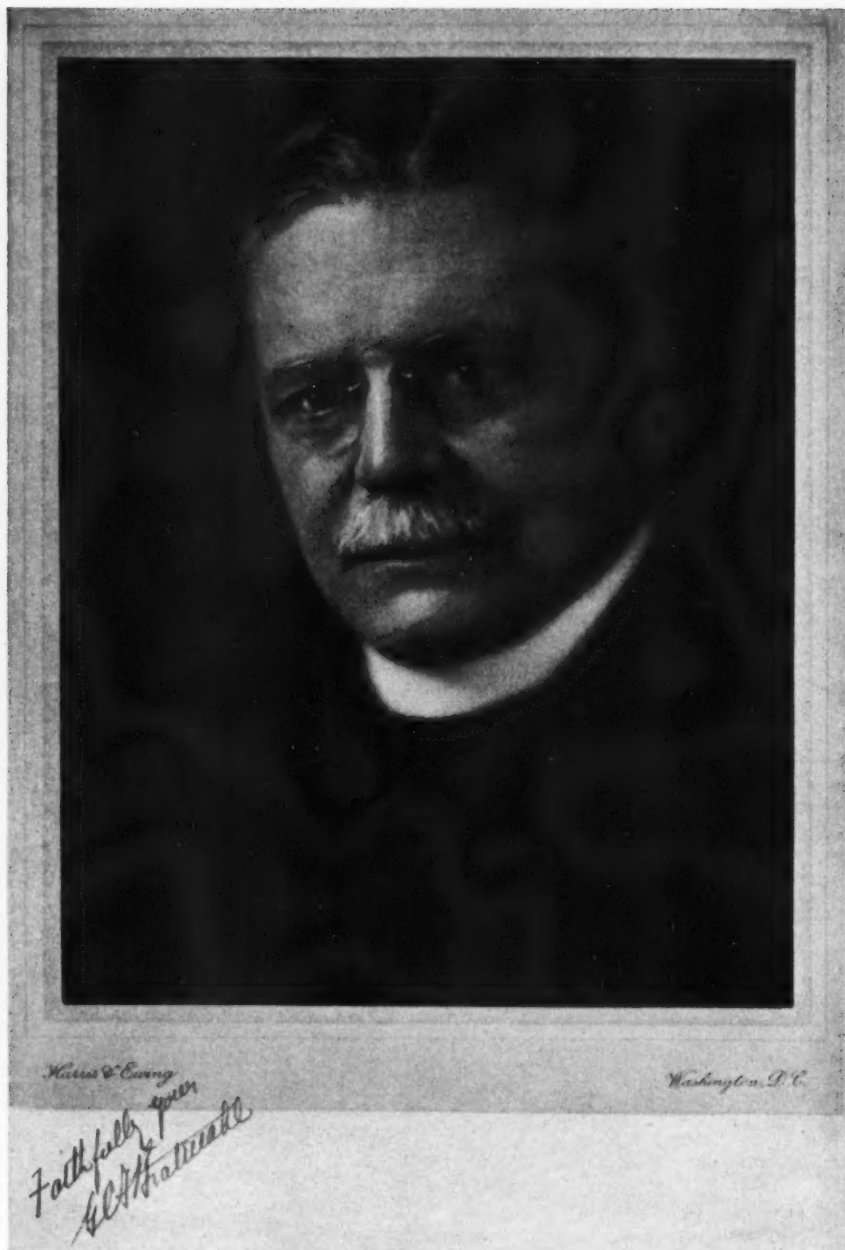
The Diocesan, parochial, and community uses to which this building can be put will explain its size. Although the two main interiors are not yet complete, the Provincial Synod met there with little embarrassment, and the Diocesan Convention, with many other activities, will be able to meet at this central location in the Diocese.

This brief account is an effort to pay tribute to the courage of a congregation who have added some reality to a great Christian dream. The Cathedral is now able to reach some three thousand souls in this growing community that has its many gardens. And great-

est of all has been the fact that in this effort there has been undiminished, if not increased, giving to every call of the needy outside our parish borders and the missionary quotas have been maintained. If anything, it was the children that led the way. "Because there was no room for them" (St. Luke 2:7) was our slogan. We asked for room for our children in the name of the God-Child Whose Holy Birth was crowded into a stable.

And now come tomorrows with high hopes and equal responsibilities. Eight hundred and ninety young people are on our Church School rolls. Thus again we pray that the words of the Prophet may be fulfilled:

*Your sons and daughters shall  
prophesy,  
Your old men shall dream dreams,  
Your young men shall see visions.*



GEORGE CARL FITCH BRATENAH, DEAN OF WASHINGTON CATHEDRAL  
Born May 4, 1862—Died February 28, 1939

SOULS of the righteous in the hand of God,  
 Nor hurt nor torment cometh them anigh;  
 O holy hope of immortality!  
 To men unwise they seemed to die:  
 They are at peace. O fairest liberty!  
 On earth chastened by love's rod,  
 As gold in furnace tried;  
 So now on high they shine like stars,  
 A golden galaxy.—Wisdom 3:1-8.

## “In Memoriam”

### DEAN GEORGE CARL FITCH BRATENAHΛ

*Memorial Minute Adopted by the Chapter of Washington Cathedral*

THE life work of Dean Bratenahl found its finest and most enduring expression in the Cathedral that crowns Mount Saint Alban. From the early inception of this work under the late Bishop Henry Yates Satterlee down to the time when the construction of the noble North Transept was brought to completion, Dean Bratenahl was the able and devoted chairman of the Building Committee. Throughout the construction of the foundations, Crypt Chapels, Great Choir, with St. Mary's and St. John's Chapels and the Great Crossing, he gave personal supervision to every detail of the work. He had made an exhaustive study of Gothic architecture and the intricacies of ecclesiastical iconography. He had one absorbing ambition, to make the Cathedral in the Nation's Capital the most beautiful that human hands could fashion. It was to be more than a great fabric; it was in his mind to be the noblest expression of a living faith in a living Christ. To the Bishop and Chapter he was the high exemplar of Him to Whom his life was committed.

The last outstanding work to which he gave the best of his gifts was the

beautiful Reredos. With tireless devotion he applied himself through several years to this commanding central feature of the Cathedral. The Altar with its screen expressed the central truth of his faith; to make it the interpreter of the one supreme sacrifice and of the hosts of the redeemed, was his aim through long years of study and planning. “Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify Thy glorious Name; evermore praising Thee, and saying, Holy, Holy, Holy, Lord God of Hosts, Heaven and earth are full of Thy glory: Glory be to Thee, O Lord Most High. Amen,”—thus the Ter Sanctus Reredos was to speak to men of the Lord of Hosts, through the ages to come.

As we record this minute expressive of our admiration and affection we recall the gentleness of his bearing, his characteristic reticence and modesty, and the warmth of his friendship. He has left on this hill an enduring witness to his skill, and in the hearts of those whom he served as a faithful disciple of his Lord, the cherished memory of a gracious and highly consecrated life.

## TRIBUTE BY THE BISHOP OF WASHINGTON\*

THE death of Dean Bratenahl takes from the world one of the choicest spirits I have known. It was my privilege to begin my close fellowship with him when I first joined the Chapter of Washington Cathedral in 1922. Immediately the inexhaustible knowledge he possessed of Cathedral architecture and symbolism engaged my reverent and profound interest. Probably no one of the clergy of his generation had studied so deeply or extensively these subjects or had a more accurate knowledge concerning them. He had been the close consultant and intimate friend of Bishop Satterlee in the early days when this "Master Builder" planned for the great Cathedral now slowly rising on Mount Saint Alban.

Beyond his wide knowledge of Cathedral architecture he had a broad understanding of Cathedral polity. He was a master of his craft. In the early days of the Cathedral construction he was guide to its architects in all the intricacies of its designs and plans, and followed with meticulous care every stage of its development. He was the chairman of its building committee and had a life membership on the Chapter. Characteristically modest and self-effacing, he sought no praise for his work and always accorded to his asso-

ciates credit for the growing beauty of the Cathedral's architecture. It is safe to say that in the development of the beautiful Crypt chapels, the noble Choir and particularly the splendid Reredos, he was the guiding spirit.

I am indebted deeply to him, not alone for his rare skill and refined judgment in all matters that pertain to architecture and symbolism, but for his wisdom in those things that concern Cathedral administration. During the period of my Episcopate, and more particularly in the early days when I was attempting to envisage the Cathedral fabric and the place it was to occupy in the life of Capital and Diocese, his superior judgment was of infinite value to me. Coming into the ministry as he did after a long career in commercial life, he brought excellent gifts to his office, both as rector of St. Alban's Parish and later as Dean of the Cathedral.

He has made a great and lasting contribution through his ministry and service to the Cathedral. In the Diocese he was held by its three Bishops and clergy in warm and enduring affection. His name and work for the Cathedral will long be cherished by his associates on the Cathedral Chapter and his host of friends will feel that in his passing the Church has lost one of its true and faithful sons.

\*Released to the press on March 1, 1939.

NOTE: A service in memory of Dean Bratenahl was held in the Cathedral on the afternoon of April 17th.

## DR. BRATENAHL'S IMPRESS ON ST. ALBAN'S PARISH

By the Reverend Charles T. Warner, D.D.\*

SINCE the last issue of "St. Alban's Chronicle," Dr. Bratenahl has passed into the Greater Life. While it is many years since he was connected actively with the Parish, nevertheless, the work which was so dear

to his heart and which he laid out upon such broad lines, still goes forward.

Dr. Bratenahl was a man who was attracted to the ministry in his maturer years. He was the European representative of the Ansonia Clock Company in the last few years of the 19th century. His salary was five thousand dollars and expenses. He relinquished

\*Who succeeded Dr. Bratenahl as Rector of St. Alban's and has been Honorary Canon of Washington Cathedral for several years.



this to enter the ministry and to accept a country parish with a house and a salary of five hundred dollars. We state this to show his stalwart Christianity.

*He dearly loved his Lord.*

For a few months he served a little parish in St. Mary's County and then was brought, as Deacon-in-charge, to St. Alban's. Very shortly afterward, he was advanced to the priesthood and elected rector of this Parish on November 1, 1897. He served in this capacity until February 1, 1912.

St. Alban's has never had a greater rector.

It is reported that a visitor to St. Paul's Cathedral, London, once asked "Where is the memorial to Sir Christopher Wrenn, the architect of this magnificent structure?" The reply was "Look around you and in whichever way you look, you will see his memorial." We think the same may be said of Dr. Bratenahl and his Parish.

When he came to St. Alban's, it was a little country parish with less than 100 Communicants and a Sunday School of about 50 children; with two small places of worship—St. Alban's, then a very small clap-board church, and St. Columba's, a much smaller frame building. Within two years St. Alban's was enlarged because of the increasing congregation.

In the very beginning of his rectorship, Dr. Bratenahl took deep interest in strengthening and enlarging the missionary work of the Parish. During his ministry, St. Columba's was trebled in capacity. He established St. David's Chapel on the Conduit Road; St. George's Chapel for colored people in Tenleytown; All Soul's Chapel, which later became a self-supporting parish; and St. Patrick's Chapel on the Foxhall Road. This is evidence that he was a great missionary.

When Dr. Bratenahl became rector, St. Alban's was, territorially, the largest parish in the District of Columbia, and had five chapels; even today, after two parishes have been carved out, it

yet is the largest territorially, and still has two chapels.

Very early in his rectorship, he began the publication of "St. Alban's Chronicle," one of the early parish papers in this Diocese.

When Dr. Bratenahl resigned in 1912, the Parish had been well organized and was in a flourishing condition. The success of the last twenty-five years has been due to two conditions: first, the great influx of people due to the neighborhood and secondly, the large lines upon which the Parish was laid out enabling it to immediately seize the opportunity to expand and grow stronger. This is a debt that is owed by this Parish to the former rector. As long as this Parish exists, his mighty influence and his masterful administration will be demonstrated over and over again. We really believe that had it not been for the methods, and the organization which Dr. Bratenahl formed, St. Alban's would long since have failed to function.

All over this country, people have wondered how a parish church could exist and flourish next to the Cathedral. The answer is that Dr. Bratenahl laid St. Alban's upon such sure foundations that when the testing time came and the Cathedral was opened with its great services and thousands of people attending, there was not only no diminution of the parochial life of the parish church, literally in the shadow of the Cathedral; on the contrary, it went forward with leaps and bounds.

We are glad to have this opportunity of publicly paying this tribute to one who did a marvelous work in a masterful way.

When Dr. Bratenahl resigned the rectorship, he became connected with the missionary activities of what was then known as the Third Province, afterwards the Province of Washington; and a few years later became Dean of Washington Cathedral which position he occupied until a few years ago.

May his great soul rest in the peace of Paradise and may light perpetual shine upon him.

## DEAN BRATENAHL

Those familiar with the traditions of ecclesiastical architecture are aware that it is no uncommon custom among masons working on a sacred fane to leave their symbols upon the stones they set. Similarly, the Very Reverend G. C. F. Bratenahl, during twenty years of service as dean, impressed himself upon Washington Cathedral. His labors now completed, he leaves his mark indelibly inscribed upon the beautiful "witness to Christ" he so profoundly loved.

Religion to the dean was a personal experience. His faith was passionate and militant. The sound of holy music heard by night converted him to the Church, and he gave himself completely to his clerical profession. When the step had been taken, his heart never again looked back. It is not too much to say that he made himself anew. At the end of the ordeal he was a man apart. Into the rising fabric on Mount Saint Alban he built his spirit.

Necessarily, he went to school to his task. Gradually he became an acknowledged authority in iconography, the science of religious design. Few other characters of his generation could claim to equal his knowledge of the art dedicated to God. The magnificent reredos of the Cathedral, the noble chapels of its crypt, the bosses intricately carved in its lofty vaulting, the opalescent parables of its stained glass windows—all these express the dean's learning, devotion and zeal. One value added to another, he achieved the approximation of a century of construction and decoration. In brief, he lifted up a monument to his Master and, unintended, to himself.

His successors will follow where he led. Decade by decade the glorious temple is certain to grow in beauty and in practical utility to the Cause to which from the first it was pledged. Civilization comes into existence by such processes. This was the dean's belief; and he is not alone.

*(Editorial in "The Evening Star," Washington, D. C., on March 2, 1939.)*

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### A PRAYER FOR THE NATIONAL CATHEDRAL ASSOCIATION

**A**LMIGHTY GOD, who of old didst put it into the heart of thy servant David to build a house worthy of thy Holy Name; Be with thy servants throughout the length and breadth of this our land, in their endeavour to build in Washington a Cathedral church. Open thou the hearts and quicken the wills of rich and poor alike, that giving generously of their prayers and of their alms, in thine own good time a house of glory and beauty may witness to thy Son in the Capital of our nation; through the same, Jesus Christ our Lord. Amen.

*Set forth by the Bishop of Washington, A. D. 1930*

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# The Moral Challenge of War\*

By Canon Charles Earle Raven, D.D.

I WANT to speak very briefly about the enormous importance, from our Christian—specifically Christian—standpoint, of facing the moral challenge presented to the world by the present threat of war. I have been trying ever since the Oxford Conference (at which I had the honor of meeting some of you in my own country) to address all over the land meetings of clergy such as this, in order to put before them the necessity of thinking out as objectively and dispassionately as possible, what the Christian Church has to say to the world about modern war. It was plain to all of us at Oxford that the situation in which the Christian Church could only produce alternative and, indeed, contradictory policies was a situation incompatible with our belief in the Lordship of Christ.

That situation may not, I think, be as acute for you here as it is for us in Britain. I imagine that the bulk of your people do not feel the moral problems of war as acutely as we do. But the position which we, standing for Christ in Britain, have to face, is this: the younger generation,—boys of the age of my own son,—who will be involved in any outbreak of war, say to the Church, "You claim to speak in the name of Him who is the Truth. We, of our generation, look to you for guidance at this present time. If you can only give one of several contradictory pieces of advice, then either the Christ whom you profess to represent is not the Truth, or you are not fit to be His interpreters."

I don't myself see, brothers, how that complaint is to be met so long as this dominant challenge of war finds the

Church unable to speak with any conviction or with any unity.

But it isn't merely that aspect of the urgency of the matter with which we need be concerned. What is far more important is the splendid opportunity that this particular challenge gives to us. I imagine that every one of you, realizing the imperative need of making the gospel appropriate to the present vast interlocked, and in some ways so hideously evil social and international situation, has been looking for the particular concrete point at which you could deal with this all-embracing manifestation of evil which we see now working.

My own particular task ever since 1918 has been an exploring of the ground of our whole corporate message so as to see what particular place in that message was a point of contact with the public conscience. You see what I mean: Our people, all of them, feel that civilization is passing through a period of the gravest tension and the most tremendous transition. They want to get to grips with the new types of corporate evil, these vast evils of our day for which no one individual is responsible and which no one individual can hope to remedy. But they find themselves bewildered by the sheer scale of the thing. Under such circumstances the strategy, surely, for us of the Christian Church, is to look and see which particular manifestation of evil is impinging upon the public conscience.

I thought after the World War that perhaps the failure of my own country and its Church to educate the young, the fact that we still in Britain throw the majority of our people onto the labor market at the age of fourteen, was so manifest a scandal that over education they might be aroused. But the public conscience in Britain is not sensitive to the wastage of child life,

\*Extracts from address delivered before a group of clergy in the College of Preachers at Washington Cathedral on March 21, 1939, by the Chaplain to King George VI, Canon of Ely Cathedral and Regius Professor of Cambridge University in England. He was introduced by the Bishop of Washington and answered questions at the conclusion of his remarks.—Editor's Note.

especially the child life of the poorer folks.

Then we hoped that in unemployment, that running sore of our British social life, the conscience of our folks could be stirred, and at the great conference my own effort was to concentrate attention upon that monstrous evil, believing that if we could stir the conscience of the Church to meet the demands of the times, we could disclose certain principles of social living, certain values in the Christian revelation, which could then be found of wider application. But the conscience of the people is not stirred deeply about unemployment, especially among the classes who do not happen to be unemployed.

After a quest which lasted for some ten years, it became perfectly evident

to me that the concrete manifestation of evil about which every one of our people is concerned is this question of war. Living on the edge of the precipice,—almost falling over it as we did in last September,—every man, woman and child among us recognizes that unless civilization can break the vicious circle of war; of vindictive peace, sullen resentment, fear, aggression, and war; that vicious circle which has nearly become a full circle in the last twenty years, we go down in a welter of blood. They look to the Church more keenly in that connection than in any other, saying, "Have you got the word of power which shall set men free from this circle of disaster?" They look, and at present, God forgive us, they look in vain.

Only in the last twelve months have



Harris & Ewing Photo

CANON ANSON PHELPS STOKES (LEFT) AND CANON CHARLES EARLE RAVEN

Enjoying after-breakfast talk on what the Church can do to promote World Peace.

our clergy and our church leaders begun to think seriously about the profound and very difficult theological issues which are involved when we try to think out what is the Christian's attitude toward war. Only quite recently has attention been really concentrated upon that particular issue.

I imagine that it is not for you so pressing, so tragically urgent, as it is for us. But at the same time you are so manifestly involved in the present war tension; it is so obviously certain that you can not remain unmoved in a sort of insular remoteness, such as Britain maintained 100 years ago; that your people are bound to be, as I know many of them are, intensely sensitive as to what their reaction to war as Christians should be.

I am not going to try and follow out the theological issues involved. But I would urge that this problem of the Christian's duty in the matter of war must not be settled emotionally. It must not be settled on a basis either of the dread of modern war or the horror of aggression; but must be settled, if we are Christians, in the light of the basic convictions of our faith. The problem must be settled in the light of what we believe to be the nature of God, of what we believe to be God's mode of redemption, of what we believe to be the Christian possibilities of the communion of the Holy Spirit.

As we isolate the problem of war and study it in the light of our faith, as a typical and representative instance of that desperately difficult business of living Christianly in an un-Christian world, we shall not only deepen our own understanding of God's way of redemption and our understanding of the place of evil and of suffering in this strange universe, \* \* \* but we shall disclose, in so doing, certain principles appropriate to the whole range of our modern Christian endeavor.

What I am trying to say is perhaps best illustrated by reference to an event which changed the whole Christian outlook of Britain 100 years ago, when William Wilberforce and his little group of followers isolated the problem of negro slavery, as I am suggesting that we should isolate the problem of war. They were accused, and not unjustly accused, by Cobbett and others more profoundly concerned with social wickedness, of being blind to other and much more immediate evils, just as some of us, concentrating upon war, are told that we are leaving out of account other manifestations of evil not less terrible, not less un-Christian.

Nevertheless, it was precisely because Wilberforce and his friends concentrated upon this one particular concrete issue that they disclosed certain abiding principles about human freedom, human personality, and God's will for His children, which were taken up by the great social reformer, Lord Shaftesbury. Soon they were embodied in the social philosophy and teaching of John Malcolm Dudley, Frederick Denison Morris, and Charles Kingsley, and gave rise to the great cooperative socialistic labor movements within the churches and the country in general.

That is why I regard this war issue as so important. I believe it gives us not only a typical field representing this conflict of loyalties, but one in which we ought to be able to get at all the necessary data of forming an opinion. If we could rally people to an investigation of that field I fancy that we should disclose not only principles which could be applied to a much wider area, but a sense of power, because, having gripped a concrete problem, we should break out of this paralyzing bewilderment with which the very scale and magnitude of the issues we have to confront often afflicts us.



# They Also Serve the Cathedral

## III. Stephen A. Hurlbut of St. Albans School

By Elisabeth E. Poe

IN his "Hortus Conclusus," Mr. Stephen A. Hurlbut, head of the Latin Department of St. Albans, the National Cathedral School for Boys, has gathered a bouquet of what he terms "the best and fairest flowers of Latin hymnody." This beautiful book, which has received wide acclaim from scholars and collectors as a specimen of fine hand printing, is but one of the unusual publications from Mr. Hurlbut's private press which he has named, out of devotion to his school, the St. Albans Press.

Mr. Hurlbut, himself, is most modest over his achievement. He says with a smile, that it might be called "a scholastic hobby" where the assembling and collection of rare material is concerned, and "a mechanical and artistic hobby" as to hand setting and printing from a hand press, with dampened paper, after the manner of the early printers. He realizes, however, as do others, that his St. Albans Press is helping develop one of the Cathedral ideals—that is, Christian education. For the books, the compilation of other source material, the Christmas cards and Latin calendars, just to mention a few of the products of his beloved little press, are promoting the cause of Christian education by the preservation of historic facts, rituals, hymns and other church material that might otherwise have been lost in the mists of antiquity.

Mr. Hurlbut has found fame in this output of his leisure hours after teaching duties are over. Critics and scholars, not only in this country but in Europe as well, have commented favorably upon the scholarliness and artistry of his work. With no technical

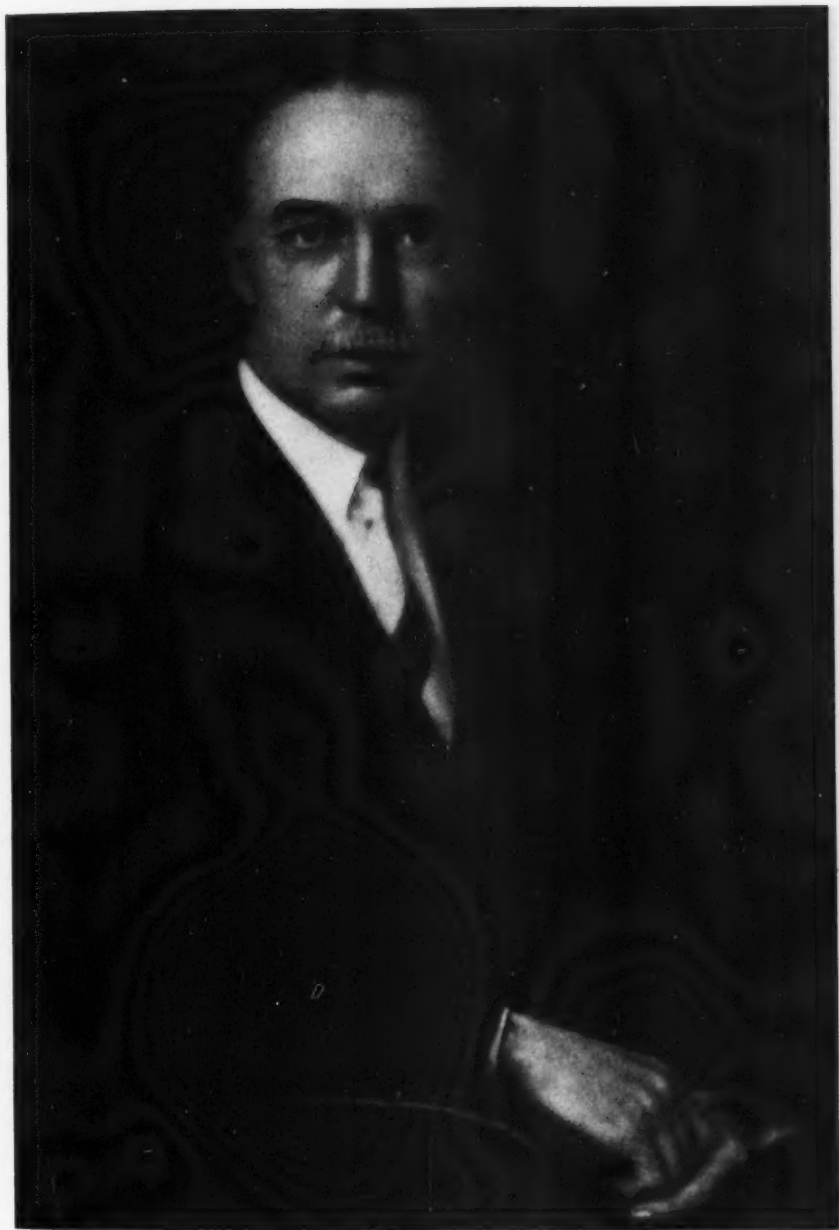
training in printing or book making, he had to discover the secrets of the art for himself.

Recently his books and other material from St. Albans Press, after being displayed in the exhibit of the work of nineteen private presses at the American Institute of Graphic Arts in New York city, were selected among those to be shown in various centers all over the United States.

This Latin scholar is now engaged on what promises to be his monumental work, "The Liturgy of the Church of England before and after the Reformation." He has printed half the text without the introduction, and has the last section in type. It is expected that the completed book will be ready by next autumn. It will present five hundred years of the Prayer Book and will print in four parallel columns, the Sarum Mass in Latin, a translation of the same, the "Supper of the Lorde and the holy Communion, commonly called the Masse," from the first Prayer Book of Edward VI issued in 1549 and the present Communion Service of the American Episcopal Church as set forth in 1928. The arrangement brings into clear relief both agreements and differences in these liturgies, and an introduction, on which Mr. Hurlbut is now working, will trace the historical development of the Roman and English rites and explain many details of their wording and arrangement.

Mr. Hurlbut points out that there has been growing interest in liturgical matters in the last few years due to new research by scholars.

He uses beautiful and rare types in his books; and, in the one on the Liturgy, he is selecting for the quotation



Harris & Ewing Photo

STEPHEN A. HURLBUT—FOUNDER OF THE SAINT ALBANS PRESS

**S** alus festis dies toto ue notabilis eus.  
**Q** uia deus infernum uicit et astu tenet.  
**T** emponi florifero rutilant distincta sereno.  
**I** t maiore poli lumine porri patet.  
**A** lius igniuomum solem celi orbita ducat.  
**Q** uia uagus ocea nas exit et inquit a quas.  
**A** rmatas radis elementa liquentia lustrans.  
**A** d huc nocte breui tendit in orbe diem.  
**S** plendida sincerum producant echem uultum.  
**L** entiamq; suam syden clauz probant.  
**T** ernu gaudens uario fundit munusculi fetu.  
**C** um bene uernales reddit et annus opes.  
**M** olles purpureum pingit uiolaria campum.  
**L** ixta uirent herbus et micat herba comis.  
**P** aulam subeunt stillantia lumina florum.  
**F** loribus ardent gnumina tincta suis.  
**S** emine deposito lactans seges exultat aruis.  
**S** pondens agricolae uincere posse famem.

MANUSCRIPT FROM "HORTUS CONCLUSUS"—A SERIES OF MEDIAEVAL LATIN HYMNS  
 Showing how Mr. Huribut's printing press shares section of Fortunatus' long Easter poem, "Tempora Flori-  
 gero," with modern Latin scholars. The initial capitals are red in the original and the large "S" is red,  
 green, and blue.

from the Prayer Book of 1549, a kind of English type which expresses the time and period in the original book. The type used in the Latin version was designed by Frederic W. Goudy before his private foundry burned in January. Most all that rare type has been lost, patterns and all, save for that which Mr. Hurlbut had on hand for his major work.

To return to other of Mr. Hurlbut's editions, the Latin hymns in "Hortus Conclusus" range in point of time from St. Ambrose to St. Thomas Aquinas. Facing each hymn, the best available English translation is given in the metre of the original whenever possible. There are biographical sketches of the authors, brief notes, and an especially full index. Many of these hymns were transcribed personally from the original manuscripts in the libraries of Paris, Rome, Munich and Vienna.

Carl Purington Rollins has said of Mr. Hurlbut's printing: "This is the enthusiastic work of one man setting up things which greatly interest him, with type selected for its beauty and distinction."

Mr. Hurlbut was born in Illinois and took his A.B. and M.A. degrees at the University of Wisconsin, followed by graduate work at Columbia University and the University of Munich, with his main interest in the classical languages. Besides the usual

teaching experience, his eager mind turned to special study of mediaeval Latin which furnished the background for his work in "Hortus Conclusus" and other volumes dealing with questions of liturgy.

The progress of the boys in his classes at St. Albans School is very dear to his heart. Indeed it was his desire to prepare sets of Latin vocabularies for his pupils that induced him to purchase his first hand press. The consent of the late headmaster, William H. Church, was obtained for the experiment, and the use of a room provided. Thus began St. Albans Press, now known widely among the private presses of the country.

His special series of seven anniversary printings such as those on Horace and Virgil and other Latin immortals, is very popular among classical scholars and teachers of the Latin classics. One of the bound collections of this series is in the rare book room of the Library of Congress.

At Christmas time St. Albans Press prints a beautiful Christmas folder featuring one of the old Nativity hymns with its music.

Thus Stephen A. Hurlbut, unobtrusive and modest, continues scholarship with craftsmanship in the interests of Christian education,—one of the four ideals of Washington Cathedral and its associated institutions.

#### CATHEDRAL FELLOWSHIP BETWEEN INDIA AND AMERICA

It was the Protestant Episcopal Church of the United States of America under the leadership of friends of Dornakal, like Mrs. Harper Sibley and Dr. John R. Mott, that offered the money to enable us to complete the construction work by the end of the year 1938. It should not be thought that the Bishop "raised" the sum in America. The great bulk of the sum was collected after the Bishop left America, by a small committee under the leadership of the officers of the National Council of the Episcopal Church.

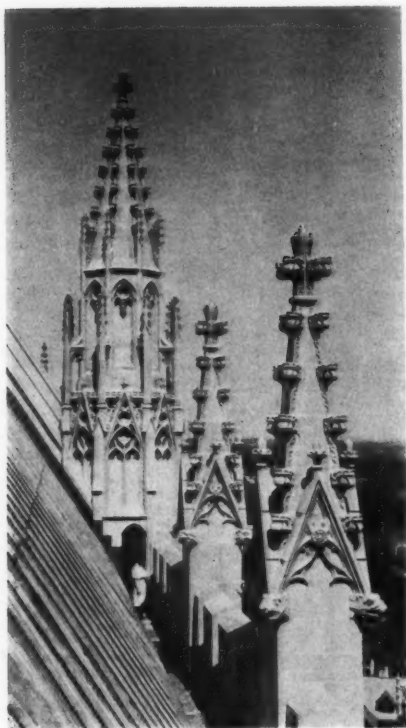
The thanks of the Diocese are due to that Church and the friends of Dornakal in the United States for this free-will offering. Under God, we owe it to these friends that we have the joy of seeing the Cathedral opened for worship today.

The Cathedral is thus a visible symbol of that cooperation and fellowship which the Protestant Episcopal Church inaugurated six years ago.

(From "Story of the Dornakal Cathedral"—a statement read by the Bishop of Dornakal at the consecration service on January 6, 1939.)

## A BRIEF CATHEDRAL COMMENTARY

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13. PINNACLES AND BATTLEMENT

East side of North Transept, viewed from temporary roof over Crossing; 150 steps lead from nave floor to this level atop Washington Cathedral.

**P**INNACLES (13) in Gothic Cathedrals are pyramidal terminations of turrets, buttresses, and other crowning features. Frequently they are of spire-like form and usually are terminated by carved finials and enriched by carved crockets. The illustration shows two of the clerestory pinnacles on Washington Cathedral which crown the flying buttresses; and in the background, a great pinnacle surmounting an octagonal stair turret which contains a spiral stone

staircase leading from the main floor to the balustrade of the roof. The pinnacle is useful as well as ornamental. Built upon a buttress, its weight prevents the upper courses of stone being moved out of position by the outward thrust of the vaulted ceiling. The weight of the pinnacles flanking the gables, for instance, at the corner of the building helps to prevent the cracking of the masonry due to thrusts, as well as to expansion and contraction caused by temperature changes.

The *finial* is an ornamental unit, generally a formal arrangement of bunches of foliage, at the top of the pinnacle. Its design is blended in Figure 13 with the *crockets*, tufts of foliage which are chiseled at regular intervals along the edges of the pinnacles. Decorative though these crockets seem to be, they first were used (particularly in larger stone pinnacles and spires) to provide a foothold and handhold for workmen engaged in making repairs. Notice the *gable moulding terminations*, fantastic animal-like carvings which serve two purposes. First, they simplify what would be the difficult stone-cutting task of carving the *gablet* terminations into sharp points. Second, the animal heads spray off rain water which flows down the pinnacle and the sloping surfaces of the gablets, thus preventing the appearance of disfiguring streaks which solid streams of water would leave in the course of time. Such devices are distinct from gargoyles, which carry off water from a definite system of gutters.

The boy is gazing through one of the *crenels*, or open spaces of the battlemented balustrades; the solid intervals are called *merlons*. The *balustrade* acts as a railing and has an important use in maintenance work as a support for ladders; the merlons form convenient



bases for attaching ropes during the course of repairs. The balustrade also prevents water and melting snow from backing up to a considerable height since the water can flow out through the openings. In the left foreground is shown part of the thick lead sheathing of the roof which rises as a protective covering above the stone vaulted ceiling of the North Transept.

WELL known and often brilliantly decorative conventions of Christian art are the nimbus or halo, and the aureole. The *nimbus* appears commonly as a circle of light about the head of the figure, and indicates sanctity. In some rare instances it has been placed upon a figure representing an evil force, as a sign of power. A *square nimbus* is used in the portrayal of a living person. When the nimbus is part of one of the Three Persons of the Trinity, it is divided by a cross (14), a distinction which appeared in the 5th Century.

The *aureole* occurs in varied forms as a radiance surrounding the entire figure. When part of it is also the nimbus, it is called a *glory*, although practically the terms are interchangeable. In general, the aureole marks only the delineations of the Three Persons, the Virgin, and glorified saints. It has usually the shape of the *vesica piscis* (fish's bladder), but variations include the circle, oval, and quatrefoil ("four-leafed" shape). Cloud-like masses and radiating beams of light are aureole designs frequently seen in painting and stained glass.

A curiously beautiful brilliancy gleams from the original of the gesso aureole shown in Figure 14. Here the gold-leafed rays in relief, their surfaces at differing angles, scintillate with fire-like warmth. The masterfully gracious figure of the Christ, however, commands one's nearly undivided attention—sometimes it seems almost to move forward from its background. The iridescent, painted wings of the angels add a colorful yet restful note to the entire composition.



14. CENTRAL PANEL OF REREDOS BY  
N. C. WYETH

Showing white nimbus divided by red cross, and golden aureole upon blue field. Chapel of the Holy Spirit, Washington Cathedral.

# Washington Advances as Cultural Center

## To Be Overshadowed Some Day By Towers of Completed Cathedral

By Herald L. Stendel

ALMOST since the time when Major l'Enfant designed a National Capital which would reflect, physically, the beauty of our ideal of government, Washington has continued increasingly to attain the hopes of its founders. For generations, the life of the city has been marked by a steady stream of important historical events. The building of noteworthy national monuments has combined with the historical elements to endow this center of government with a charm indescribable, yet ever present.

Abraham Lincoln sensed the value of these forces in the life of the people. During the darkest days of the War between the States, he insisted upon the uninterrupted completion of the great dome of the Capitol building. The sight of that dome alone, for multitudes of visitors, has been worth a long and often difficult journey. Literally a treasure city of the wonders of science, government and the arts, Washington has for more than a century symbolized the will for good that characterizes the American people.

The recent announcement of a national competition to select the architect for the Smithsonian Gallery of Art emphasizes the continuous progress of the Capital's cultural plans and building program. This project, to be located just a few streets south of the Mellon collection, calls for an investment of \$6,000,000. The building will house the National Collection of Fine Arts, now in the Natural History Building of the Smithsonian Institution, and other collections which will be added from time to time. It will be "a dynamic rather than static museum of art," striving "to stimulate the creation of works of art of distinction and to elevate and sustain the public apprecia-

tion of these works throughout the country."

In addition to the exhibition halls, the edifice will have broad supplementary educational facilities such as a reference library, circulating library, and an auditorium for lectures, music, films, and the theater. The gallery will extend its usefulness also by lending certain units of exhibition to schools, museums, and other educational organizations.

Now in course of construction, and to be completed next spring, is the great National Gallery of Art, the \$10,000,000 gift to the nation from the late Andrew W. Mellon. This marble edifice will enshrine the \$50,000,000 collection of paintings which Mr. Mellon also bequeathed to the nation. His foresight in arranging an adequate endowment fund will insure perpetuity and widest usefulness to both the building and the collection. Already an increasing number of important exhibits is being shown in Washington, a definite indication of the city's artistic leadership; and new units have been added to the Phillips Memorial Gallery.

With the opening of the New York World's Fair on April 30th of this year, travelers from all over the world will seize the opportunity to visit also the wonders of the Nation's Capital. Through this one channel alone the city's cultural treasures will spread their influence far and wide. Preparation is being made to welcome the increased number of pilgrims who will wish to visit and worship in the hallowed beauty of Washington Cathedral. Within the last twenty months, the Cathedral has had several memorial and other notable additions which include the opening of the Crossing, the Florence Nightingale Memorial Window, the Canterbury Ambon, the Great Organ, and the mas-

sive wrought iron gates of the Chapels of St. John and of St. Joseph of Arimathea. Installation of the oaken Rood Screen and the Rood Beam, designed by the Cathedral architects, Messrs. Frohman, Robb and Little, have just been completed. Executed by Irving Casson-A. H. Davenport Company in Boston, this work is another impressive tribute to the genius of American craftsmanship.

Resuming the chronicle of further cultural achievements, the Library of Congress Annex, completed last summer, can shelve 10,000,000 books. Faced with gleaming white Georgia marble, it has uniquely efficient constructional features which include 172 study rooms with individually controlled heat and ventilation; an air conditioning system which also removes dust from each tier; automatic book carriers, designed for speed and safety, extending throughout the Annex as well as by tunnel to the Main Building; and a flexible system of shelving which permits any section to be removed and the resultant space converted into a work area. The Annex (including the site and the connecting tunnel) cost \$9,000,000, a small investment compared with the immeasurable "dividends" it will return to untold millions of people for generations to come.

The Library of Congress had its practical beginning following the fire of 1814. At that time, the 6,760 volume library of President Jefferson was purchased and formed the nucleus of the present world-renowned collection. The Washington Cathedral Library, now numbering some 35,000 books, has been formed from a number of bequests, including 5,000 volumes from the late Mrs. Violet Blair Janin who gave the first wing of the Library building as a memorial to her mother. Ultimately, the completed Library will house some 300,000 books, and be one of the important theological libraries of the country. Citizens of Washington and its environs, as well as the clergy, share the use of these books, for "the purpose behind the building of the Library is to inculcate the spirit of learning on Mount Saint Alban along with the spirit of worship in the Cathedral edifice." It is hoped that within the next few years other gifts will bring further organization to the plans for this phase of the Cathedral enterprise.

The National Capital Amateur Astronomers' Association announced in February the formation of plans for establishing a million dollar planetarium in Washington. Funds may be raised through public subscription or through an endowment. Dr. F. R.



NEW LIBRARY OF CONGRESS ANNEX VIEWED FROM THE SUPREME COURT BUILDING  
Left to right one glimpses part of the Folger Shakespeare Library, the Annex and part of the Library of Congress.

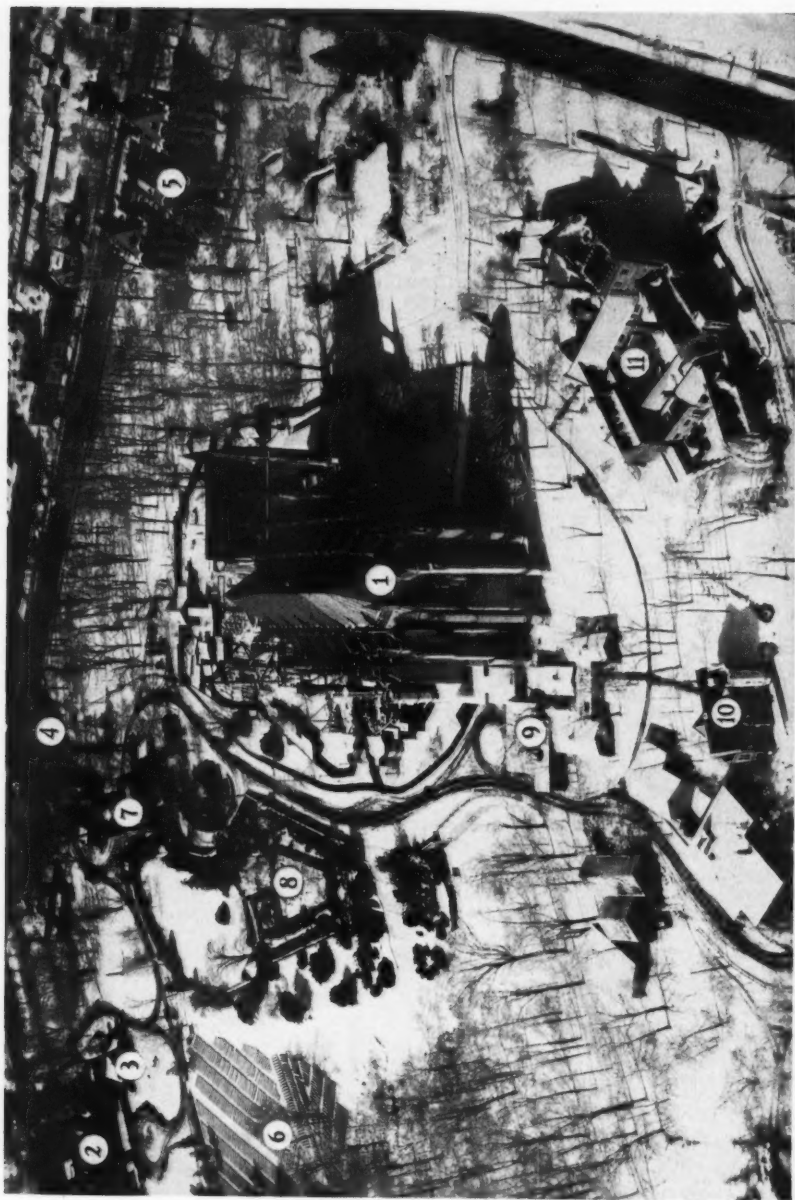
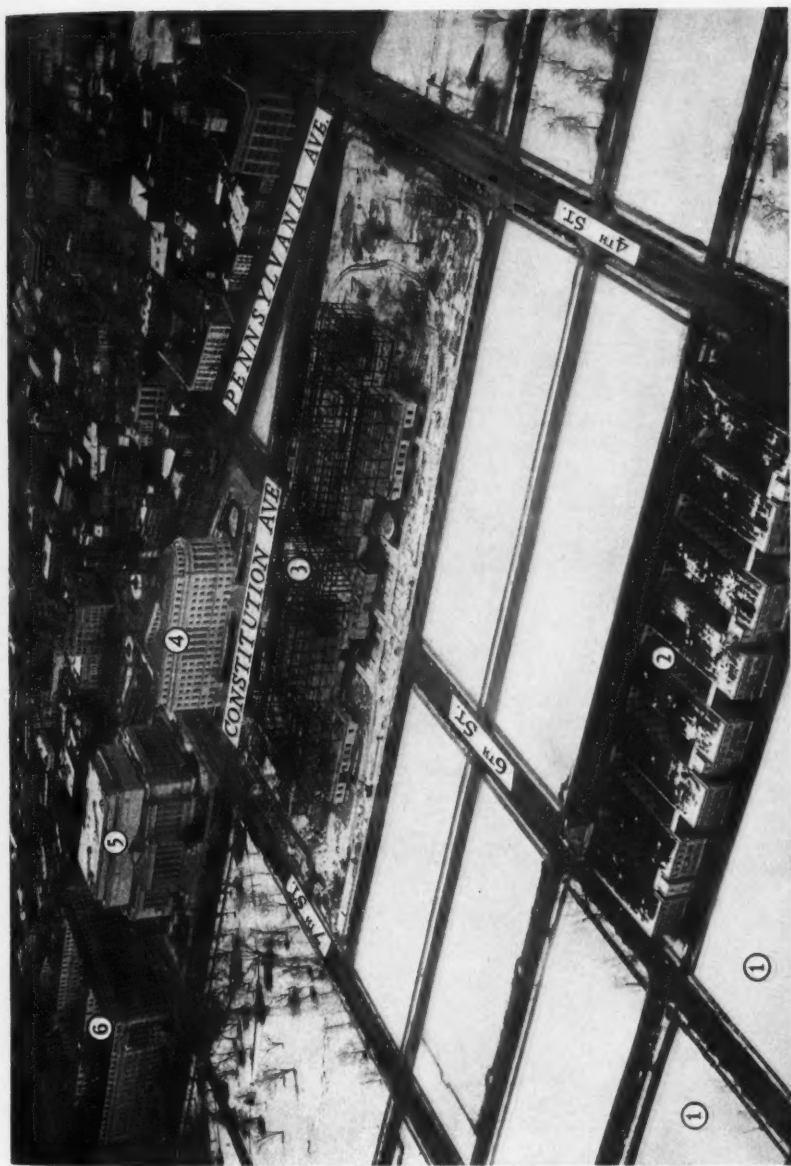


Photo by Fraser S. Gardner

DOMINATING A SPACIOUS SITE, WASHINGTON CATHEDRAL STANDS MAJESTIC IN EVERY SEASON

A winter scene showing (1) the Cathedral; (2) St. Alban's, the National Cathedral School for Boys; (3) Little Sanctuary, Chapel of the Boys' School; (4) St. Alban's Parish Church; (5) National Cathedral School for Girls; (6) portion of Cathedral Amphitheatre; (7) Bishop's House; (8) Bishop's Garden; (9) temporary administration offices for Cathedral and Diocese; (10) Memorial Wing of the Cathedral Library; and (11) College of St. Albans.



THE NEW NATIONAL CAPITAL REVEALS IMPRESSIVE CULTURAL AND GOVERNMENTAL SPLENDOR

The proposed Smithsonian Gallery of Art will occupy the site partly indicated by (1); old wooden buildings (2) are temporary; the National Gallery of Art (3) is now being constructed of steel and marble in the Mall; recently completed structures are the Apex Building (4), housing the Federal Trade Commission; the National Archives (5); and the Department of Justice (6); not to mention other buildings for the Postoffice Department, Interstate Commerce Commission, Bureau of Internal Revenue and Department of Commerce, which are beyond range of this picture.

"Washington Star" staff photo from Goodyear Blimp, "Resolute"





Photo by C. O. Buckingham & Co.  
A WITNESS FOR CHRIST IN THE CAPITAL OF THE NATION

Confident of His Second Coming, St. John, between St. Peter and St. Paul, gazes over the city, with the Cross crowning the triumphant message "*Alleluia—The Lord God Omnipotent Reigneth—Alleluia*"—on the Apse of Washington Cathedral.

Moulton, secretary of the American Association for the Advancement of Science, has pointed out the great value the planetarium will have in education and in increasing national interest in astronomy.

The nominal admission fees charged at most planetaria pay all current expenses and part of the initial investment. It is hoped, therefore, that the government will provide the very small site needed for the Washington building. The suggestion has been made that construction funds, and ultimately the planetarium itself, be placed under the

administration of the Smithsonian Institution. A planetarium, the gift of the Buhl Foundation, is being erected now in Pittsburgh, Pa. Other American planetaria are those named for Charles Hayden in New York City, for Samuel Fels in Philadelphia, for Max Adler in Chicago, and for Griffith J. Griffith in Los Angeles.

Towering over the monumental buildings—cultural and governmental—in the Capital of the Nation rises Washington Cathedral, nearly one-half completed, on Mount Saint Alban, 400 feet above the historic Potomac River.



## COLLEGE OF PREACHERS

### ACROSS THE WARDEN'S DESK\*

The Circulating Library of the College of Preachers sends out an average of more than one thousand books a month. Any one contemplating this ritual of distribution can indulge in a pleasant vision—that of the clergy of the Church from Maine to California, sitting at study desks eagerly devouring theological classics.

Reality, alas, confutes at least a portion of such a vision. As the members of the staff of the College listen in on the usual experience meetings of conference after conference, they soon discover a paradoxical fact. Clamor on the part of the clergy for books to read is matched by equally vocal complaints that there is no time for the reading of books, even when they are available. Lack of library facilities is a serious

problem in the lives of thousands of parish priests. The Library of the College is designed to supply that lack, at least in part. But it is one thing to get hold of a good book. It is quite another to get it read. The second difficulty may be greater than the first.

Were statistical information available, it would be interesting to know just how many of the books going forth from the Library are actually read through. A cursory glance at the books which have had wide circulation seems to indicate that the first hundred pages of most volumes have been considerably more in use than later page sections. A noted Chaucerian scholar once proved by accurate research that Chaucer's citations from quoted authors are overwhelmingly taken from the *first half* of the books referred to! Evidently Chaucer shared the weaknesses of readers down through the ages. Reach exceeds grasp. Noble in-

\*The Reverend Theodore O. Wedel, Ph.D., is welcomed by THE CATHEDRAL AGE as contributing editor for the College of Preachers, where he is Director of Studies.—Editor's note.

tentions lag. Failure to read books through is, of course, not always traceable to indolent reading habits. Not every book is found to be worth reading through. One does not have to eat the whole of an egg before one knows whether it is good or bad.

Quite apart from facetious comment, however, the problem of finding time to study is a serious one in every minister's life. His day is one of endless hurry and scurry. Had the automobile not been invented, or even more, the telephone, there might be a chance of the leisured parson's life which figures in novels of the early nineteenth century and beyond. Those older persons were busy, no doubt. Church services were no fewer then than they are now. But glimpses into the lives of even busy city rectors of those days indicate that time was more in control. A morning free from major interruptions was possible. They had fewer books, perhaps, than we have now. But even that was something of an advantage. The books which they did possess were seasoned books. Men and women of those spacious days were not yet inundated by an avalanche of printed matter.

The ephemeral literature of our age—its newspapers, and magazines—fills the average home with enough printed pages weekly to occupy a man's full time. It takes heroism to resist being caught in this deluge. Even such time as a clergyman boldly sets aside for reading and study can easily be filled with the enticing literature of the hour. If he neglects the latest book of solid theology, he can always salve his conscience. Is he not expected to keep up with the news of the day? Can he neglect the *Atlantic Monthly* or *Harper's*, or even the *Saturday Evening Post*? His parishioners are reading these. Why should not he? And then, there are the current novels and plays. These frequently furnish vivid sermon material far superior to that which he finds off-hand in a volume of Maritain or Goudge or Lowther-Clarke. And to read the more topical literature of the day is so much easier, in the midst of

a distraught routine, than to dig away at the stout volumes sent out by the College of Preachers, or those which some enthusiastic reviewer has tempted him to buy out of his sparse salary. Hence, even the books which he does have on his shelves remain unread. Solid study of scripture is likewise frequently slighted. It, too, usually involves sitting at a desk instead of in an armchair, with concordance and commentary and paper and pen. Nor am I describing fanciful defeats of conscience. I am, if you like, describing my own.

A realistically revealing letter recently came to the Warden's desk. Under the auspices of the College of Preachers, and particularly of Bishop Rhinelander as its first Warden, there has been established a group of clergy known as the Associates of the College of Preachers. Belonging to this group involves the keeping of two rules—first, a half-hour daily of prayer and meditation; secondly, six hours a week of non-utilitarian reading. The letter referred to came from one of these associates. The writer begged to be released from his promise to keep the rule. He had been appointed shortly before as curate in a large city parish and was finding his work so fascinating that time for prayer, and above all, for study, was not to be found.

Every older priest in the Church could warn this young man that he was endangering his whole future ministry. Let us suppose that he continued to say his prayers. That is, indeed, the first essential. The rule of study rightly takes second place. But neglect of study can have, in a clergyman's life, almost as serious consequences as dereliction in his devotional exercises. Every priest is made at ordination a "Dispenser of the Word of God" as well as "of His holy Sacraments." And we have moved beyond the days when to be a dispenser of the Word of God can mean merely readiness in a few scriptural quotations. The Bible needs interpretation. The teaching office of the Church cannot be performed by

handing out a rote catechism. Even then many of us can be put to shame by our Fundamentalist brethren who often confound us with their intimate knowledge of Holy Scripture. They have surely interpreted the study disciplines of the ministerial office too narrowly. But serious study there has been in their lives. Our more secular substitutes for solid wrestlings with the deposit of faith in Bible and tradition are not altogether happy.

Enough of indictment, however. The real problem is one of finding a cure. No clergyman of my acquaintance is satisfied with his own habits of study. We are all of us in repentant mood. Nor, despite all of our complaints against thoughtless parish callers or the demons lurking in the telephone, are we really eager to evade honest blame. The external difficulties exist, no doubt. One could write whole essays describing them. Yet the real difficulty lies within and not without. Or it lies in a wrong budgeting of our time—for which we are ourselves responsible. We are, as perhaps no other profession, masters over our own routine. Our very freedom has somehow been our undoing. Study is not impossible in the life of the average clergyman, and we know it. Some of the busiest priests in the Church can astound us with their achievements in reading solid books despite overwhelming responsibilities as parish executives. How do they do it?

I venture, on the basis of some wrestlings with the problem in my own life, and a good deal of observation of the troubles of others, to offer at least a few hints at a remedy.

In the first place, I firmly believe that no remedy can possibly be found which avoids the hard road of discipline. No siren voices are going to lure us to our desks. No angel will come down from heaven to place us on a hard chair and put a pencil in our hands. Even devoted wives won't do this, at least not for long. The kind of books which we associate with the concept of serious study are not going

to be as interesting as are detective stories. They are not even going to be as interesting as are the *Atlantic Monthly* or the latest novel. That is why topical reading of current literature can usually be safely left to take care of itself. It must not be labelled useless. On the contrary, it is, in a way, indispensable. The argument is not wrong that many of our sermons will owe as much to an article of current interest as they do to a volume on Christian doctrine. But we don't need to waste our precious stock of discipline on such reading. It will get done somehow. Our wives and daughters, or the tea-table conversation at a Woman's Auxiliary meeting, will see to it. External stimuli for such reading lie all about us. The number of husbands who have been simply badgered into reading *Anthony Adverse* or *Gone With The Wind* must be legion. The point is that the reading got done. I do know a few clergy who ought to read more light literature. I know a larger number who ought to read more poetry and biography and serious modern fiction. I do not know a single clergyman (professors possibly excepted) who spends as much time as he should at serious study. Such clergymen are said to exist. They are pointed out as failures in the parish ministry because they neglect calling. Every supposed example of such exaggerated studiousness which I have encountered, however, has proved, upon examination, to be a fraud. Neglect of parish calling has had other causes. Mostly it has been plain neglect. Real study means hard work. We seldom escape plain duties, such as calling, by the avenue of hard work.

With all allowance for exceptions, the average clergyman is certainly under necessity to discipline himself into a rule of study. And here a further suggestion may not be out of place. Most "rules of life" are thrown out of kilter by what might be called the "perfection complex." Professional psychologists may have a better phrase for it. Mine is barbarous enough. But

it can be easily illustrated. Many descriptions of rules for prayer or meditation can offer analogues. A priest starts out with a bad conscience and decides to reform. He may have been at a conference at the College of Preachers or at some clergy institute and he is full of resolutions. He aims high. Next week he is going to devote every morning from nine to eleven to the big books which he has so long neglected on his shelves. Wife and children are warned beforehand and are filled with nervous apprehensions. Even telephone messages are not to be relayed except in emergencies. Monday morning comes and the heroic ritual begins. And then the inevitable happens. A fuse burns out in the basement, or an emergency sick call actually demands attention, or the Bishop calls a sudden committee meeting. Rule and heroism are shattered. A feeling of guilt spoils the day and even poisons otherwise happy duties. And both rule and idealism are quietly laid on the shelf of unrealized dreams. Our hero is back in the old routine, waiting for a miracle to happen to give him his uninterrupted leisure. Study is exposed once more to the hazards of a distraught ministry. Now and again an evening is devoted to the big book on the shelf. The guilt of conscience has grown so exasperating that it simply must be appeased. And one such evening suffices to excuse neglect for another fortnight—when again an hour is spent nobly over the by now miserable volume.

There is only one cure for this comedy of conscience, and it is a very simple one. The rule must be reduced in its demands until it can be kept without fail (two or three emergencies a year excepted). The "perfection complex" must be got rid of. Two hours a day for serious study is not in the least an impossible achievement. But two hours a day of uninterrupted leisure is, in most clergymen's lives, a Utopian dream. It may be attempted after years of self-discipline, of parish training, of time engineering. But for the

beginner to attempt it is usually folly. Callers simply will not be put off; the telephone simply will ring; something in the household will go wrong. Hence, let the rule suffer at the outset its inevitable reduction.

Clearly it is not by accident that one of the most successful commercial attempts to introduce the reading of the classics to the American public has been done with the slogan "Fifteen minutes a day." Perhaps familiarity with this particular slogan has cheapened it to the point where it is useless. Let it be modified to suit convenience. Nevertheless, it is experientially sound. Let us suppose that the clergyman of our story tries it. Let us suppose he applies his quarter of an hour to a solid book like A. E. Taylor's *Faith of a Moralist* (safely recommendable). Even that quarter of an hour may have to be fought for, especially early in the morning. But it can be won. Immediately the comedy of conscience is set going in reverse. Glow of achievement replaces sense of failure. There is no longer a feeling of guilt to poison the day's routine. The book itself becomes bathed in an aura of pleasurable emotion. It becomes a symbol of victory instead of defeat. And then the real rewards of achievement begin. The small single talent has not been buried. It has been put to use. At once it multiplies. The clergyman's day runs through its hectic course. But there are five minutes here and three minutes there which are free from the pressure of duty. His book lies open on his desk. Unless it is hopelessly dull, it beckons to further exploration. A page or a paragraph are read with scarcely a consciousness of the lash of discipline. The book may be taken along on a call to the hospital and read in snatches while sitting in a waiting room. The reading of every such page becomes an act of supererogation. Nor need the theological logic of faith and works destroy the joy of mastering a hard book through rewarding effort.

THEODORE O. WEDEL



## NEWS NOTES ON RECENT COLLEGE CONFERENCES

During the mid-winter season from January 1st to Ash Wednesday, six conferences were held at the College of Preachers. Members of the staff, watching these conferences march across the calendar, are impressed over and over again with the uniqueness of each one and with the difficulty the resident observer has in calling one conference happier or more successful than another.

Each develops its own corporate genius. Each welds into a brotherhood a heterogeneous group of men, few of whom have ever seen each other before. And it is all done in an amazingly short space of time. Conversation may be a trifle awkward the first evening. The men feel each other out. Issues of churchmanship or of social outlook are handled gingerly. By the second day, these issues are usually fairly brought into the open. Discussion flourishes in corridors, or in the common room, or in the rooms late into the night. Irritations may even develop. Meanwhile, however, the whole group shares a common devotional discipline. They listen corporately to lectures and wrestle out theological problems in small group sessions. Common loyalties rise to the surface—a shared devotion to the real essentials of the Church's faith and practice. No two services of the Holy Communion in the College or Cathedral Chapel are exactly alike in minor ceremonial. Yet the differences do not matter and do not break the fellowship. By the close of the conference, corporate welding is complete. A small ecumenical miracle has happened. Indeed, one wonders whether the broken fragments of the Church of Christ will not have to undergo, on a larger scale, just such a unifying discipline before corporate unity is in sight.

*One holy Church, one army strong,  
One steadfast high intent,  
One working band, one harvest song,  
One King omnipotent!*

The first of the six conferences was

led by Bishop Strider of West Virginia on the subject "Lenten Preaching." Bishop Strider is one of the leaders of conferences at the College whose return is looked for yearly. He gives generously of his rich store of pastoral experience, every word of practical value.

The second, by way of a minor contrast, was on a solidly doctrinal topic—the Reverend William H. Dunphy, of the Philadelphia Divinity School, giving a course of lectures on "Preaching the Incarnation." This was a theological treat for the men attending. Even those who would not subscribe to all of Dr. Dunphy's opinions were stimulated by his rich learning. Dr. Dunphy is particularly valuable for his acquaintance with Eastern Orthodox thought.

The third conference was led by the Reverend C. A. Simpson of the General Seminary on the topic "Preaching the Prophets." Here, again, a feast was in store for the group attending. The only complaint was that time was too short for covering more than a fraction of the field. The men appreciated particularly the series of evening lectures, in which Dr. Simpson outlined a comprehensive course of instruction on the Old Testament for older young people—a course experimentally tried by several of Dr. Simpson's students and giving a bird's-eye view of God's revelation from Sinai to the closing pages of the New Testament.

The fourth gathering offered a rather striking contrast to those preceding. Dean Henry Washburn of the Episcopal Theological School had been scheduled to lead the conference on the subject "Preaching and the Lives of Great Christians." When illness prevented Dean Washburn's coming, Professor James A. Muller of the same seminary graciously consented to act as substitute at short notice. His subject was a slight modification of the original topic, Professor Muller limiting his series of biographical expositions to American Churchmen—such figures as

Bishop Seabury, Bishop White, Dr. Muhlenberg, and Bishop Schereschewsky, the noted missionary to China. Professor Muller's lecture on Dr. Schereschewsky was particularly appreciated, since he is the author of a biography of this American missionary hero and could tell a fascinating story of how he discovered, in the basement vaults of the Church Missions House, the store of correspondence upon which his book is largely based. The book itself—its title is "An Apostle to China," published by Morehouse—deserves wider circulation. In it the romance of Dr. Muller's research is amusingly told. If various sections of the Church are flooded this coming year with eloquent sermons on American Church history, Professor Muller deserves the credit.

The last two conferences were in the nature of specialties—a conference for college pastors, and a conference for social service workers. For both of these, the customary routine at the College was modified slightly. The lectures were distributed among a number of the men attending. The conference for college pastors, for example, though under the general leadership of the Reverend W. Brooke Stabler, President of the Church Society for College Work, consisted of seminar discussions led by a series of the men in the college work field: Leslie Glenn, of Cambridge; John Crocker, of Princeton; Alden D. Kelley, newly appointed National Secretary for College Work; LeRoy Burroughs, of Ames, Iowa; Charles H. Cadigan, of Amherst; A. Grant Noble of Williams; and T. O. Wedel. The college pastors of the Church already constitute a kind of clergy brotherhood (one might call them the Dominican Order in our Communion) since they wrestle with a specialized task in the Church's missionary program. The conference at the College of Preachers was a joyous experience of shared re-dedication to the cause of winning the giant educational world of America for the Christian faith. Afternoons

were devoted to the particular problems of the Church Society for College Work, now some four years old, and envisioning great things in serving the Church in its specialized missionary campaigns.

The conference for social service leaders was one limited to an intensive three days and consisted again of seminar discussions led by various men in the field: Don Frank Fenn, of Baltimore, general leader of the conference; Joseph F. Fletcher, of Cincinnati; Walter K. Morley, Jr., of Oak Park, Illinois. Several leaders scheduled to help with the leadership were prevented by illness from attending; notably, Dr. Norman B. Nash, of Cambridge, Massachusetts; the Reverend Robert D. Smith, of Trenton, N. J.; and Dr. Leslie E. Sunderland of New York. As a short-notice substitute for one of the absentees, the conference had the privilege of an evening lecture by Professor A. T. Mollegen of the Virginia Theological Seminary. The conference, as a whole, wrestled with the problems confronting the social service work of the Church, both in theory and practice, particularly as these problems are involved in the work of the increasingly active diocesan social service departments.

Three Fellows were, as is customary, in residence during the period under review. The Reverend James Green of Newport, R. I., took as his special subject for study the problem of sacred studies in secondary schools. He is planning to take charge of such study in a school in Newport shortly to open. The Reverend John O. Patterson of Mitchell, S. D., devoted his time to investigating the Liturgical Movement which is looming large in the Church life of both Catholic and Protestant communions. The Reverend William C. Roberts of Monkton, Maryland, chose as his topic an investigation in the field of the Philosophy of Religion—specifically on the problem of the Idea of the Holy in religious experience and its relation to the problem of Reality.



## CATHEDRAL CHRONICLES

Recent Progress Reports from Temples at  
Home and Abroad

The Right Reverend Arthur Foley Winnington-Ingram, aged eighty-one, Bishop of London, who helped lay the foundation stone for Washington Cathedral on September 29th, 1907, will be succeeded by the Right Reverend Geoffrey Francis Fisher, aged fifty-one, now Bishop of Chester, according to an Associated Press dispatch from London dated April 24th.

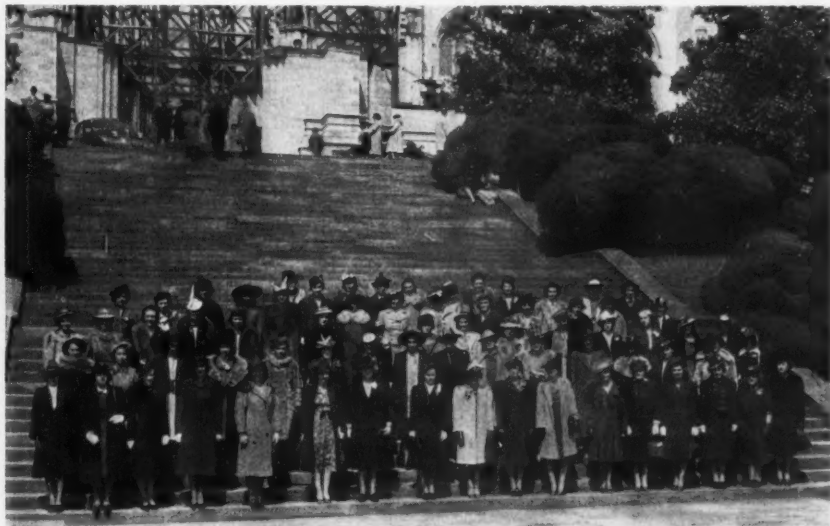
The retiring Bishop of London again visited Washington Cathedral in 1926 when he preached in the Bethlehem Chapel, and officiated at the hallowing of a brick from the historic church at Jamestown, Virginia, placed in the south wall of the Great Sanctuary of the Cathedral.

Clarence G. Michalis, Chairman of the Executive Committee of the Seamen's Bank for Savings in New York City, has been elected trustee and treasurer of the Cathedral of Saint John the Divine to succeed Lewis Spencer Morris who resigned last autumn. Mr. Michalis is President of the Seamen's Church Institute and a warden of the Church of the Heavenly Rest.

The Bishop of New York has announced that guide service will be available every day to receive and welcome visitors to the Cathedral during the World's Fair.

+ + +

Members of the National Cathedral Association and thousands of their



Harris & Ewing

DELTA GAMMA FRATERNITY IN CONVENTION MAKE PALM SUNDAY PILGRIMAGE



Dementi Studio in Richmond

**RICHMOND MEETING PERSONALITIES**  
(Left to right, above) Ambassador Alexander W. Weddell, Mrs. George Cole Scott, Coleman Jennings of Washington, and Mrs. Frederic R. Scott; (below) Dr. and Mrs. Douglas Vander Hoof arriving at "Ballyshannon."



In the name of the Virginia Committee of the National Cathedral Association, Mrs. George Cole Scott, State Regent, opened her beautiful home, "Ballyshannon," in the suburbs of Richmond, on January 31st, for a reception and tea. More than one hundred guests enjoyed her hospitality and listened to Cathedral spokesmen introduced by the Ambassador to the Argentines, the Honorable Alexander W. Weddell.

The speakers were Dr. Douglas S. Freeman, Editor of *The Richmond News-Leader*, member of the Cathedral Council and one of its Honorary Canons; Coleman Jennings, president of the Washington Community Chest and member of the Cathedral Council; and the Editor of *THE CATHEDRAL AGE*, who showed stereoptican slides in Mrs. Scott's studio.

Dr. Freeman thrilled the group with his eloquent tribute, from a Baptist layman, to Washington Cathedral as a compelling symbol of three noble ideals—Christian unity, Christian mysticism, and the flaming Christian faith of early Cathedral builders.



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## THE BISHOP OF WASHINGTON CONFERS WITH HIS BROTHERS OF THE CLERGY

Among the many guests who assembled at the Milwaukee Country Club on February 4th to hear Bishop Freeman speak on the relation of the Cathedral to the present crisis in world affairs, were the Reverend William Oliver Johnson of St. Paul's Church, and the Reverend Roy Wallace Mason, Rector of St. Andrew's Church in that city.

The Milwaukee reception proved to be one of the most successful affairs initiated recently through the Women's Committees of the National Cathedral Association. Arrangements were in charge of Mrs. Victor M. Stamm, Chairman and Regent for Wisconsin; Mrs. William C. Quarles, Honorary Chairman; and Mrs. Marvin B. Rosenberry, formerly Provincial Chairman. They were assisted by the Committee which included Mrs. Max W. Babb, Mrs. David A. Edgar, Mrs. Arthur T. Holbrook, Mrs. Benjamin F. P. Ivins, Mrs. Herbert N. Laffin, Mrs. George Lines, Mrs. Clifford P. Morehouse, Miss Lauretta A. Seaman, Mrs. A. Lester Slocum, Mrs. Harold E. Smith, Mrs. Arthur C. Swallow, and Mrs. Henry F. Tyrrel.

Bishop Freeman showed colored slides of the Cathedral to an enthusiastic audience. After the meeting Mrs. Stamm and her co-workers were able to report a large number of new membership subscriptions for the National Cathedral Association.

Further reports of meetings and other activities of the Women's Committees will be published in the next issue of THE CATHEDRAL AGE.

CHURCH SCHOOL PUBLICATIONS  
METHODIST EPISCOPAL CHURCH  
150 Fifth Avenue, New York, N. Y.

March 7, 1939.

Under separate cover we are returning to you the cut of the Cross on Mount Saint Alban. Thank you very much for your kind cooperation and willingness to let us use this subject. You have so many beautiful things in THE CATHEDRAL AGE that we covet them for use in our publications.

Sincerely yours,

(signed) GRACE I. ALSTON.





Courtesy of "The Pacific Churchman"

## BOURDON BELL OF GRACE CATHEDRAL CARILLON AND ITS DONOR

Dr. Nathaniel Thomas Coulson, retired dentist nearly 86 years of age, who limited his personal budget to one dollar per day in order to give the Carillon and one of the Towers for the Cathedral rising in San Francisco. The forty-four bells are ringing out from a 400-foot spire on Treasure Island during the Golden Gate International Exposition and then will be moved to their permanent Cathedral setting.

friends throughout the country will be interested in the following selection of subjects for the 1939 series of Cathedral Christmas cards:

"*Christmas Morn.*" view of Great Choir and Apse of Washington Cathedral in winter; *Madonna and Child*, by Guercino; *Chorus of Angels*, by Fra

Angelico, with calendar; *The Only Son*, by Brickdale; *Madonna and Child*, by Ittenbach; *Flight into Egypt*, by Plockhorst; *Child Jesus*, by Munier; *Sanctuary of St. Mary's Chapel*, Washington Cathedral, in full color; *Adoration of the Shepherds*, by Lerolle; *Visitation of the Kings*, by Foppa, and *Madonna in Adoration*, by Andrea della Robbia.

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#### BRONTE SISTERS HONORED BY WESTMINSTER ABBEY

Thousands of Bronte devotees will rejoice to learn that permission has been granted by the Dean and Chapter of Westminster Abbey to place a memorial tablet to the three sisters. For several years the Bronte Society has been pressing for recognition of the genius of this literary trio.

Doctor T. Tertius Noble, M.A., Organist and Choirmaster of St. Thomas' Church on Fifth Avenue in New York City, gave his second free recital on the great organ in Washington Cathedral on the evening of April 12th.

In addition to interesting compositions of Handel, Bach, Dupre, and Reubke, he also played two of his own numbers — the Choral Prelude, "St.

Kilda," a splendid example of what a hymn tune should be, and "Solemn Prelude," composed when Doctor Noble was organist at York Minster in England.

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The Cathedral Church of St. John the Evangelist, in Spokane, Washington, of which the Very Reverend Charles E. McAllister, D.D., is Dean, has issued an interesting illustrated guide book which endeavors "to express something of the spirit before describing the details of the structure."

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The Washington Choral Society gave its Lenten performance of "The Passion According to St. Matthew" with music by Johann Sebastian Bach, in Washington Cathedral on March 20th with Louis Potter conducting. "It was a notable demonstration of choral art and a reverent account of a sacred masterpiece," wrote Dr. Glenn Dillard Gunn in *The Washington Times-Herald*.

Ray C. B. Brown, music critic for

*The Washington Post* commented as follows: "A large audience listened to the great work with reverence and profound appreciation of its spiritual notability, grateful for the opportunity to hear it disclosed in a sincere mood of meditation and worship."

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"I am very glad to have my annual contribution to Washington Cathedral pass through the hands of the Maryland Committee of the Association," writes the Reverend Dr. Arthur Chilton Powell.

"It serves as a pleasant reminder of the honor which I had in presiding over the very first gathering of Church women which was held in the home of Mrs. Robert Garrett (as she then was) in 1898 when Bishop Satterlee inaugurated the National Cathedral Association."

+ + +

As a gesture of good will and God-speed to their Anglican brethren, the Free Churches have started a fund to raise £300 to provide the lectern for

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For additional information about bequests to the Cathedral Foundation please write to the Dean of Washington, Mount Saint Alban, Washington, D. C.

the new Cathedral in Guildford, England.

The organizers of the fund point out:—"This lectern will witness for all time in the Cathedral to the common regard held by Free Churchmen and Anglicans for the inestimable boon of the Open English Bible and the love of Holy Scripture which is a bond between all believers in our Lord Jesus Christ."

The Guildford Cathedral enterprise has been brought nearer realization by decision of the Cathedral Council of Dorking Deanery to assume responsibility for the building of the Sanctuary at an approximate cost of £10,000.

\* \* \*

St. Paul's Cathedral in London resounded on February 23rd to the noble music from 500 voices in the National Welsh Festival, which has been held there each year since 1890, except during the World War.

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### REFERENCES

Salisbury Evening Post, Salisbury, N. C.  
Hon. R. B. Reynolds, Senate Office Bldg., Washington, D. C.  
Hon. B. L. Doughton, House Office Bldg., Washington, D. C.  
Mr. B. D. McCubbins, Clerk Superior Court, Salisbury, N. C.  
Judge Charles Price, Attorney, Salisbury, N. C.

From a citizen of Montreal in Canada, who visited Mount Saint Alban, came this voluntary tribute:

"I had the privilege of attending a service in your beautiful Washington Cathedral in April, 1937. It was the week-end of the flood and I was a complete stranger to the city, my little boy being my only companion. With considerable difficulty I found the Cathe-



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—*T. Russell Hungerford of Washington.*

dral in such a downpour, but I felt repaid fully for my efforts. The interior as a whole, the beautifully-carved reredos with its stone figures, and the service itself all left a deep impression on me."

To finish out this story, the pilgrim was Mrs. H. E. Burke, who is giving the Cathedral in Montreal a "Children's Corner" in memory of her father, the Reverend Doctor Rexford, one of the leading educationalists in the Province of Quebec.

Grave concern is felt for the tower of Birmingham Cathedral, last repaired twenty-eight years ago. The stone with which the Tower is faced has not been able to withstand erosion due to city atmosphere and weather. Unless extensive repairs are effected immediately it may become a public danger.

+ + +

The Right Reverend C. D. Horsley, enthroned as Bishop of Colombo in Christ Church Cathedral, in a broadcast said: "I come as Bishop of the whole Church of Ceylon, in which all races and nationals are accorded equal rights as members of God's family."

+ + +

The annual festival for "Friends of Canterbury Cathedral" next June will include performances of a play which Dorothy L. Sayers is now writing on the legend of Faustus. She will present it in the manner of a medieval mystery, with the traditional "mansions" which

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+ + +

Four hundred young people attending a mass meeting at St. Mary's Cathedral in Memphis, Tennessee, recently made an offering to provide equipment for a new community house at Ravenscroft Chapel in Brighton—a rural mission ministering to sharecroppers.

+ + +

From the depths of Durham Cathedral, rich in stories of the monks of Linisfarne, came a twentieth century broadcast in the series entitled "Sermons in Stone." Recordings of the organ, the choir and bells in the Cathedral added much to the radio program.

+ + +

The Dean of St. Paul's Cathedral in London, who preached in Washington Cathedral a few months ago, is the new president of the Parson Painters' Society of England, which mobilized 100 paintings recently for its fifteenth annual exhibition.

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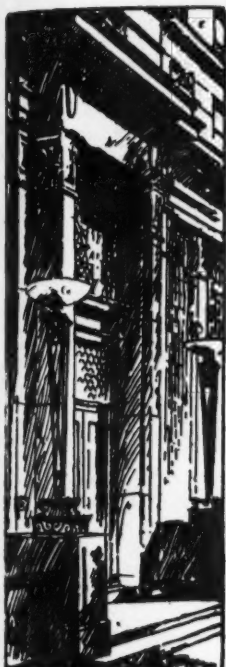
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